

DREAM THEATER

METROPOLIS PT.2: SCENES FROM A MEMORY



GUITAR TABLATURE BOOK

ACT I

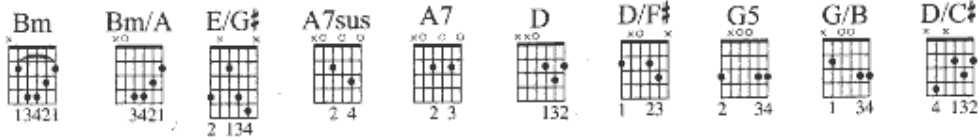
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SCENE ONE: REGRESSION

Music and Lyrics by
JOHN PETRUCCI



Moderately slow $\text{♩} = 112$ ($\text{♩} = \text{♩}^{\flat}$)

Fade in at (:52)



Intro:

Clock ticking (:00-:10)

Monologue (:10-1:04)



Bm/A
Cont. rhy. simile

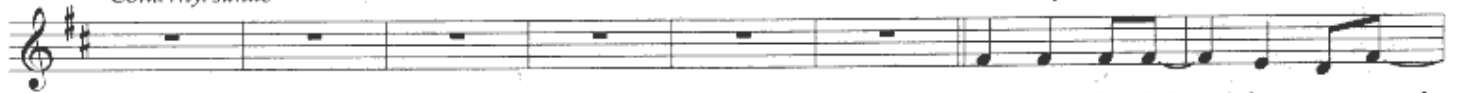
E/G\#

A7sus A7

Verse:

D

Cont. rhy. simile



Safe in the light that sur - rounds.

D/F\#

G5

G/B

D

D/C\#



me.

Free of the fear and the pain.

My

Bm

Bm/A

E/G\#



sub - con - scious mind

starts spin - ning through time

to re - join the past

A7sus

A7

D

D/F\#



once a - gain.

And noth - ing seems real,

I'm start - ing to feel

G5

G/B

D

D/C\#

Bm



lost in the haze of a dream.

And as I draw near,

Bm/A

E/G\#

A7sus

A7



the scene be - comes clear like watch - ing my life on a screen.

G5

G/B

A7

A7sus

D



Hel - lo, Vic - tor - i - a,

so glad to see you,

my friend.

Acous. Gtr.

rit.

(D Lyric)

D

TAB 7 7 7 7 / 5 5 5 5 | 7 7 7 7 / 0 0 0 0

P.M. -----

D5 D(#11)

TAB 7 7 7 7 / 0 0 0 0 | 10 7 7 7 / 0 0 0 0

P.M. -----

D5 D D5

TAB 9 9 9 10 / 7 7 7 7 | 7 7 7 7 / 10 7 7 7

P.M. -----

D(#11) N.C.

TAB 9 9 9 9 / 0 0 0 0 | 9 10 9 7 / 9 7 6 9 7 6

w/slight P.M.

Asus2 Bsus Asus2

Acous. Gtr. ◇

Rhy. Fig. 2 Cont. rhy. simile

hold ----- hold ----- hold -----

TAB 2 2 2 2 / 0 2 2 2 | 4 4 4 0 / 2 2 2 0

F#11

Asus2

Bsus

hold ----- hold ----- hold -----

T
A
B

0 3 0 4 | 2 2 0 2 0 | 4 4 4 4

2 4 4 4 | 2 2 2 2 2 | 2 4 4 4

Csus2

Acous. Gtr.

D

Dsus

D

B 1:01

Acous. Gtr. tacet
N.C.

end Rhy. Fig. 2

hold ----- hold -----

T
A
B

3 3 | 3 3 2 |

5 5 5 3 | 2 2 3 3 |

3 5 3 0 | 0 2 3 3 |

PM. -----

0 2 4 6 0 2 2 2

PM. ----- PM. -----

T
A
B

5 4 2 4 0 2 2 2 | 0 2 4 6 0 2 2 2

5 4 2 4 0 2 2 2 | 0 2 4 6 0 2 2 2

PM. ----- PM. ----- PM. -----

T
A
B

5 7 4 6 | 0 2 4 6 3 5 7 | 0 2 4 6 0 2 2 2 | 5 4 2 4 0 2 2 2

5 7 4 6 | 0 2 4 6 0 2 2 2 | 5 4 2 4 0 2 2 2

D/A F5

PM. -----

T
A
B

0 2 4 6 0 2 2 2 2 2 | 5 7 4 6 7 5 6 4 7 6 5 4 3 1 0 3

0 2 4 6 0 2 2 2 2 2 | 5 7 4 6 7 5 6 4 7 6 5 4 3 1 2 0 3

C 1:18 (D Lydian)
Synth. Solo:

E5

D5 D(#11)

D

D5 D(#11)

D 1:35
Guitar Solo 1: (half-time)

D(#11) D/F#G Em

Bm
Elec. Gtr. 1
Elec. Gtr. 3

G

Em

D

A

Bm

G

Em

D

A

7 (7) 9 7 9 7 8 9 7 8 10 8 10 8 7 10 10 14 16 15 16 14 17

Elec. Gtr. 1 tacet
F#7

17 (17) 15 (15) 16 16 14 17 14 18 14 17 14 16 15 16 14

17 (17) 15 (15) 16 14 13 15 13 11 13 11 9 15 14 17 (17) 15 (15) 16 16 15 16

17 19 18 21 10 19 17 19 18 15 17 16 17 16 14 17 16 15 14 15 16 17 17 16 15 14 16

E 2:08 w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr.)
Asus2

14 14 15 16 16 15 14 15 16 14 16 17 17 19 19 19

B5 Asus2 F(#11) Asus2 B5 C#sus2 D Dsus D

Musical notation for the first system, including a treble clef staff with a key signature of three sharps and a TAB staff below it.

F 2:26
Guitar Solo 2:

C#m Bsus G#m

Acous. Gtr. *Cont. rhy. simile*

Elec. Gtr. 3

Musical notation for the second system, featuring a treble clef staff with notes and a TAB staff with fret numbers.

Asus2 C#m Bsus G#m

Musical notation for the third system, including a treble clef staff with notes and a TAB staff with fret numbers.

Asus2 Bsus

Musical notation for the fourth system, including a treble clef staff with notes and a TAB staff with fret numbers.

(P.M.)

TAB

7 7 0 6 7 0 5 4 0 3 2 0 1 0 2 | 3 3 2 2 1 1 3 3 2 2 1 0 2

(P.M.)

H 3:07
Synth. Solo:
 (A^b Lydian)
 A^b5

A^b(#11) A^b

(P.M.)

PM. - - -

PM. - - -

TAB

3 3 2 2 1 1 3 3 2 2 1 0 | 8 6 6 6 6 7 5 6 6 6 6

A^b5

A^b6

A^b(#11) A^b5

(F Lydian)
 F5

F(#4)

F

F5

F6

PM. - - -

TAB

8 10 7 8 | 5 3 5 3 3 3 4 2 2 4 5 7 | 6 6 6 6 6 6 6 6 6 6 6 6

(C^b Lydian)

F(#11) F5

C^b5 C^b(#11) C^b

C^b5 C^b(#11) C^b

D^b5 D^bsus D^b

PM. - - -

PM. - - -

TAB

4 5 | 7 6 4 4 4 7 6 4 4 4 9 9 7 6 | 3 3 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6

(A^b Lydian)

D^b5

D^bsus

D^b

A^b5

A^b(#11)

TAB

9 9 7 6 | 8 8 8 8 8 8 8 8 7 7 7 7 | 6 6 6 6 6 6 6 6 6 6 6 6 6 6 | 4 4 4 4 4 4 4 4 4 4 4 4 4 4

SCENE TWO: II. STRANGE DÉJÀ VU

Music by DREAM THEATER
Lyrics by MIKE PORTNOY

Moderately/Tempo I: ♩ = 112

Intro:

Ab5 Ab(#11) N.C.

Elec. Gtr. 1

f w/slight P.M.-----

T	0 0 0 0	0 0 0 0	7 7 7	7 7 7 7		
A	6 6 6 6	6 6 6 6	6 6 6	6 6 6 6	6	7
B	4 4 4 4	4 4 4 4	4 4 4	4 4 4 4	0 4	5 4 5 6 5

Verse 1:

Ab5 Ab(#11) Ab5 Ab(#11)

Sub - con - scious strange sen - sa - tion. Un - con - scious

Rhy. Fig. 1

T	0 0 0 0	0 0 0 0	7 7 7	7 7 7 7	0 0 0 0	0 0 0 0	7 7 7
A	6 6 6 6	6 6 6 6	6 6 6	6 6 6 6	6 6 6 6	6 6 6 6	6 6 6
B	4 4 4 4	4 4 4 4	4 4 4	4 4 4 4	4 4 4 4	4 4 4 4	4 4 4

N.C. F5 F(#11)

re - lax - a - tion. What a pleas - ant night - mare,

with slight P.M.-----

T	7 7 7 7		5 5 5 5	5 5 5 5	4 4 4	4 4 4 4
A	6 6 6 6	6	3 3 3 3	3 3 3 3	3 3 3	3 3 3 3
B	4 4 4 4	0 4	1 1 1 1	1 1 1 1	1 1 1	1 1 1 1

F#5

Slow-ly com-ing in - to view... I've ar - rived.

P.M. -- 4 P.M. --- 4 P.M. -- 4 P.M. --- 4

T
A
B

6 4 4 4 4 6 4 3 1 2 4 5 4 2 2 0 2 4 2 1 2 1 4

Blind - ing sun - shine beam - ing through

end Riff A

P.M. ----- 4 P.M. ----- 4

T
A
B

2 5 4 5 4 2 2 0 2 4 2 2 2 2 2

Verse 2:

C#5

A#5

A#(11)

A#

There's a house I'm drawn_ to.

P.M. -- 4 P.M. -- 4

T
A
B

6 7 6 4 6 6 6 6 6 6 7 5 6 6

A \flat 5

A \flat 6

A \flat (#11)

A \flat 5

F5

Fa - mil - iar set - tings, noth - ing new. — And there's a

P.M.---- P.M.---- P.M.---- P.M.----

T	8	10	7	8	5	5
A	6	6 6 6 6	6	6	3	3 3 3 3
B						

F(#11)

F

F5

F6

F(#11)

F5

path - way lead - ing there — with a haunt - ing chill — in the air. —

P.M.---- P.M.----

T	4	2	5	7	4	5
A	3	3	3	3 3 3 3	3	3
B						

A \flat 5

A \flat (#11)

A \flat

A \flat

A \flat 6

There's a room at the top — of the stairs. — Ev - 'ry

P.M.---- P.M.---- hold ---- P.M.---- P.M.----

T	8	8	7	5	5 7	8
A	6	6 6 6 6 6 6	6	6	6 7	6
B						

Ab(#11) A^b5 F5 F(#11) F

night_ I'm drawn_ up there_ And there's a girl in the mir - or,

PM. --- PM. --- hold ---

T	7	8	5	3 3 5 3 3	4	3	2 4
A	6	6	3	3 3 3 3 3	3	3	3 4
B							

F5 F6 F(#11) F5 C^b5 C^b(#11) C^b

her face is get - ting clear - er. Young child_ won't_

PM. ---

T	5	3 3 7 3 3	4	5	7 7 7 6 4	4 4 4
A	3	3 3 3 3 3	3	3	4 4 4 4 4	4 4 4
B						

C^b5 C^b(#11) C^b D^b5 D^bsus D^b D^b5 D^bsus D^b

_ you tell_ me why I'm_ here_

PM. --- PM. ---

T	7	7 7 6 4	9 9 9 7 6	9 9 9 7 6 (6)
A	4	4 4 4 4 4 4 4	6 6 6 6 6 6 6	6 6 6 6 6 (6)
B				

w/Riff A (Elec. Gtr. 1)
G#5

In her_ eyes, I sense a sto - ry nev - er told_

F#5

Be-hind the dis - guise, there's some-thing tear - ing at her soul.

Pre-chorus 1:

To - night I've been search - ing for it,

C#m A

Elec. Gtr. 1

TAB: 6 7 6 4 6 7 6 7 | 5 6 6 4 | 2 2 2 0

E/G#

F#m

C#m

a feel - ing that's deep in - side me. To - night I've been

TAB: 5 4 2 4 | 2 4 5 6 | 5 5 6 6 4 4 4 4

P.M. ---

A

G#m

F#m

search - ing for the one that no - bod - y knows.

hold----- hold----- hold-----

TAB: 5 5 | 4 4 4 6 | 2 2 2 4

Chorus:

B Bsus B Asus2 B5

Try - ing to break free. I just can't help my - self. I'm

*Elec. Gtr. 1
Rhy. Fig. 2

hold hold

TAB

*Elec. Gtr. 1 dbl. by Acous. Gtr.

Asus2 F#(4) Asus2

feel - ing like I'm go - ing out of my head. Tears my heart in - to

hold hold hold

TAB

B5 Csus2 D Dsus D

two, I'm not the one the sleep - er thought he knew.

end Rhy. Fig. 2

hold hold

TAB

Interlude:
Tempo II ♩ = 142
E5

E5

Faster
Elec. Gtr.1 tacet

*Elec. Gtrs. 2 & 3

8va ----- loco

harm. -----

w/trem. bar

TAB: 2 2 0 | 5 4 2 2 0 | 5 5 5 | 5 7 0 5 7 0 x 5 7

*Two gtrs. arr. for one.

TAB: 5 7 0 3 5 0 | 5 7 0 5 7 0 x 5 7 | 5 7 0 3 (3) 0

PM. -----

TAB: 5 7 0 5 7 0 x 5 7 | 5 7 0 5 6 7 5 6 7 0 | 5 7 0 5 7 0 x 5 7

Bridge:
E5

Back on my feet...

8va ----- loco

harm. -----

TAB: 5 7 0 3 4 5 0 | 5 5 5 | 5 7 0 5 7 0 x 5 7

G5 A5 E5 G5 A5

a - gain, — eyes o - pen to the real world. —

T
A
B

5 7 0 3 5 0 5 7 0 5 7 0 x 5 7 5 7 0 3 5 0

E5 G5 A5 E5

Me-trop - o - lis sur - rounds me, — the mir - ror's shat - tered the girl. —

T
A
B

5 7 0 5 7 0 x 5 7 5 7 0 3 5 0 5 7 0 5 7 0 x 5 7

G5 A5 E5 G5 A5

Why is this oth - er life — haunt-

T
A
B

5 7 0 3 5 12 12 5 7 0 5 7 0 x 5 7 5 7 0 3 5 12 12

E5

G5 A5

E5

- ing me ev - 'ry - day?___

I'd break through to the oth-

Elec. Gtr. 3

Musical staff for Electric Guitar 3, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 5 7 0 5 7 0 x 5 7 5 7 0 3 5 12 12 4 5 4 5 x 4 5

Elec. Gtr. 2

Musical staff for Electric Guitar 2, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 5 7 0 5 7 0 x 5 7

G5 A5

E5

- er side___ if on - ly I'd find___ the way._____

Musical staff for Electric Guitar 3, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 4 5 0 3 5 12 12 4 5 4 5 x 4 5 4 5 0 3 4 5 4

Musical staff for Electric Guitar 2, featuring a melodic line with various articulations and a wavy tremolo effect at the end.

TAB

B 5 7 0 3 5 12 12 5 7 0 5 7 0 x 5 7 5 7 0 3 4 5 4

C#5

Some - thing's aw - f'ly fa - mil - iar, the feel - ing's so hard to shake.

Elec. Gtrs. 2 & 3

T
A
B

0 2 3 4 2 2 4 0 2 3 4 3 2 0 4 0 2 3 4 2 2 4

Could I have lived in that oth - er world, it's a

T
A
B

0 2 4 2 4 4 0 2 3 4 2 2 4 0 2 3 4 3 2 0 4

G#5

link that I'm des - tined to make. Still search - ing but I

T
A
B

0 2 3 4 2 2 4 0 2 4 4 6 4 7 4 4 4 4 7

— don't know what for.

T
A
B

4 6 4 7 2 3 4 4 4 4 7 4 6 4 5 4 7 2 3

The miss-ing key to un - lock my mind's door.

T
A
B

4 6 4 4 7 4 6 4 7 2 3 4 6 4 6 4 7

Slower/Tempo I ♩ = 112
C#m A E/G# F#m

Pre-chorus 2:
Elec. Gtrs. 2 & 3 tacet

Cont. in notation

To - day I am

Elec. Gtr. 1

T
A
B

4 6 2 3 4 2 4 5 2 4 5 2 4 2 2 2 2

hold ----- 2 2 2

Elec. Gtrs. 2 & 3

T
A
B

4 5 4

D **A/C#** **Bm**

search - ing_ for_ it, a feel - ing_ that won't go_ a - way.

hold ----- **P.M.** ---

T 2 9 2
A 0 7 7
B 0 4 4 4 2 4 5 4

F#m **D** **C#m**

To - day_ I_ am search - ing_ for_ the one that I_ on - ly know.

hold ----- *hold* ----- *hold* -----

T 2 2 2 2 9 2 6 6
A 4 4 4 0 0 0 4 4
B 4 2 0 0 0 4

Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr.)
Asus2

Bm **E**

try - ing to_ break_ free. I just

hold ----- *hold* -----

T 4 0 0
A 4 4 4 1 0
B 2 0 0

B5 **Asus2** **F#(11)**

can't help my - self, I'm feel - ing like I'm go - ing out of my_ head.

3 3 3

Asus2 B5 Csus2 D Dsus D

Tear my soul in - to two, I'm not the one I thought I al - ways knew.

w/Rhy. Fig. 2 (Elec. Gtr. 1 & Acous. Gtr.) 1st 6 meas. only

Asus2 B5 Asus2

I just can't help my - self, I'm feel - ing like I'm go - ing

F#(11) Asus2 B5

out of my head. Un - can - ny, strange dé -jà vu, but

Csus2 Cmaj7 D Dsus D D/F# rit. G

I don't mind, I hope to find the truth.

Elec. Gtr. 1

hold hold rit.

T 3 3 3 3 2 3 3

A 5 5 5 5 0 0 0

B 3 3 3 3 0 2 2 3

Elec. Gtr. 4

mf hold rit. hold

T 3 3 3 3 2 5 3 3

A 5 5 5 5 0 0 0 0

B 3 3 3 3 0 2 2 3

SCENE THREE: I. THROUGH MY WORDS

Music and Lyrics by
JOHN PETRUCCI

Slowly ♩ = 54
Gmaj7

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of whole rests. The middle staff is the piano accompaniment in treble clef, starting with a mezzo-piano (*mp*) dynamic. It features a melodic line of eighth notes with a descending contour. The bottom staff is the piano accompaniment in bass clef, showing a G major 7 chord (Gmaj7) in the first measure, which is sustained with a pedal point across the first two measures, and then changes to a G major chord (G) in the third measure, also sustained with a pedal point in the fourth measure. The instruction "(with pedal)" is written below the bass staff.

G/B

The second system includes lyrics and piano accompaniment. The vocal line (top staff) has the lyrics: "All your eyes have ever seen, all you've ever heard". The piano accompaniment (middle and bottom staves) continues the melodic and harmonic patterns from the first system. The G/B chord is indicated above the second measure of the piano accompaniment.

Em

The third system includes lyrics and piano accompaniment. The vocal line (top staff) has the lyrics: "is etched up on my memory, is spo". The piano accompaniment (middle and bottom staves) continues the melodic and harmonic patterns. The Em chord is indicated above the first measure of the piano accompaniment.

D/C

C(9)

G

ken through my words. All that I take with

G/D

me is all you've left behind. We're shar-

Em

C(9)

ing one e - ter - ni - ty, liv - ing in two minds.

Em

linked by an end - less thread,

D Gmaj7

im - pos - si - ble to break.

Segue to Fatal Tragedy

SCENE THREE: II. FATAL TRAGEDY

Music by DREAM THEATER
Lyrics by JOHN MYUNG

Segue from Through My Words

Slowly $\text{♩} = 54$

Em

A - lone at night,

mf

(with pedal)

Detailed description: This system contains the first musical phrase. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "A - lone at night,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a pedal instruction "(with pedal)".

Edim

I feel so strange.

Detailed description: This system contains the second musical phrase. The vocal line continues with the lyrics "I feel so strange.". The piano accompaniment continues in the same grand staff and key signature, with a diminished chord (Edim) indicated above the first measure.

Em

I need to find

(h)

Detailed description: This system contains the third musical phrase. The vocal line continues with the lyrics "I need to find". The piano accompaniment continues in the same grand staff and key signature, with a diminished chord (Em) indicated above the first measure and a breath mark "(h)" below the first measure.

Edim

all the an - swers to my dreams...

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are "all the answers to my dreams...". The piano accompaniment includes a prominent arpeggiated figure in the right hand and a bass line in the left hand.

B

B/A

The second system of music continues the vocal line and piano accompaniment. The lyrics are not present in this system. The piano accompaniment features a steady bass line and a right hand with chords and moving lines.

Em/G

Em

B

When I sleep at night, I hear the cries...

The third system of music features a vocal line and piano accompaniment. The lyrics are "When I sleep at night, I hear the cries...". The piano accompaniment includes a bass line with a long note and a right hand with chords and moving lines.

F#m

What does this mean?

The fourth system of music features a vocal line and piano accompaniment. The lyrics are "What does this mean?". The piano accompaniment includes a bass line with a long note and a right hand with chords and moving lines.

Faster $J = 66$

E5 Edim7 B B/A Em/G

Elec. Gtr. 1

mf

pick sl. hold

Elec. Gtr. 2

mf

pick sl. (15^{ma}) A.H.

Elec. Gtr. 3

mf

pick sl.

Verse 1:

Em Edim7/Bb Em

I shut the door and trav-eled to an-oth - er home. I met an old-er man, he

Elec. Gtr. 1

Elec. Gtrs. 2 & 3

(15^{ma})

P.M. -- | P.M. -- | P.M. --- | A.H. P.M. -- | P.M. -- |

B B/A Em/G Em B

tor-i-a's gone for-ev - er, on-ly mem-o-ries_ re - main... She passed a-way, she was so_

hold-----)

The first system of music features a vocal line in treble clef with lyrics. The piano accompaniment is in treble clef, and the guitar part is in standard tuning. The guitar part includes fretboard diagrams with fingerings: 4 4 4 4 4 4 for the first measure, 5 4 4 5 for the second, and 4 (4) 7 4 (4) for the third and fourth measures.

(15^{ma})

A.H.

The second system continues the musical piece. The vocal line has a wavy line above it. The piano accompaniment has a wavy line below it. The guitar part includes fretboard diagrams with fingerings: 2 0 3/5 3 for the first measure, 3 5 2 2 3 0 for the second, and 4 (4) 8 4 (4) for the third and fourth measures.

F#m E5 E(b5)

— young. (Oh. _____)

The third system shows a change in mood with the lyrics "young." and "(Oh. _____)". The guitar part includes fretboard diagrams with fingerings: 2 4 5 7 for the first measure, 4 for the second, and 3 for the third.

The fourth system continues the piano accompaniment and guitar part. The guitar part includes fretboard diagrams with fingerings: 2 4 6 8 for the first measure, 5 4 3 2 1 0 for the second, and 5 4 3 2 1 0 for the third.

Elec. Gtr. 1 tacet
E5

E(♭5)

(Oh.....)

Elec. Gtrs. 2 & 3

P.M. hold----- P.M. hold----- P.M.

5 4 5 4 5 5 5 5 5 3 5 3 5 3 5

4 4 4 4 4 4 3 3 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 1

Chorus:

F#m

A

C#m

E/G#

B

With-out love, with-out truth, there can be no turn-ing back.

P.M. -1 P.M. -1 P.M. P.M. -1

4 4 7 11 9 7 9 9 9 4 7 9 9 4 2 4 4 0

4 4 7 11 11 7 7 7 7 7 7 7 7 7 7 7 7 7

2 2 4 5 5 7 9 9 0 4 4 5 7 7 7 7 7 7 7

F#m

A

C#m

E/G#

N.C.

B/F#

With-out faith, with-out hope, there can be no peace of mind.

P.M. -1 P.M. -1 P.M.

4 11 11 7 7 7 2 1 4 4

4 4 7 11 11 7 7 7 7 7 7 7 7 7 7 7 7 7

2 2 4 5 5 7 9 9 0 4 4 0 5 2 1 2 4 2

Interlude:

Dbl. time ♩ = 132

B

Em

Elec. Gtr. 4

Elec. Gtr. 5

Elec. Gtrs. 2 & 3

B

Em

Elec. Gtrs. 2 & 3

said, "You're on your own." Then he turned a-way and left me as I sat

0 3 0 2 1 2 2 | 2 2 2 1 2 3 2 0 2 | 3 9 0 2 1 2 2 | 2 2 2 1 2 3 2 0 2

Em

B

there all alone He said, "You'll know the truth

0 0 2 3 0 1 2 1 4 2 | 0 7 6 5 7 4 3 2 2 6 5 3 3 5 | 4 2 2 2 2 2 2 2 5 4

Half-time J = 66
Em

as your future days unfold." "Unfold!" (Oh.

5 4 4 5 4 5 4 | 7 5 4 6 7 4 3 2 0 | 2 0 2 4 3 2 2 3 | 2 2 0

Edim7

Em

Edim7

(Oh.)

pick sl. P.M.-----| P.M.---| P.M.-----| P.M.---|

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5

Chorus:
Dbl. time ♩ = 132

F#m A C#m

With - out love, with - out truth, there can be

P.M. P.M. P.M.

4 4 7 7 9 11
2 2 4 5 5 7 9 0

E/G# B

no turn - ing back.

P.M.

7 4 7 9 9 9 4 2 4 4 0

F#m A C#m E/G# A C#m G#m

With-out faith, with-out hope, there can be no peace of mind.

P.M. P.M. P.M.

4 4 7 7 9 11 7 7 7 11 11 11 4
2 2 4 5 5 7 9 0 4 4 5 9 9 4

B Em

9 9 9 12 0 2 3
7 7 7

w/Riff B (Elec. Gtr. 2)

(8va)

F#

Musical notation for Riff B (8va) in F# major, measures 1-4. The staff shows a melodic line with eighth notes and slurs. The guitar tablature below includes fret numbers and a 1/2 note rhythm indicator.

19 14 14 15 18 15 14 18 17 14 17 19 14 18 14 18 15 18 16 14 18 17 14/21

loco

Musical notation for Riff B (loco) in F# major, measures 1-4. The staff shows a melodic line with eighth notes and slurs. The guitar tablature below includes fret numbers and a 3/8 note rhythm indicator.

14 19 19 19 19 20 19 0 17 17 17 17 19 17 0 15 15 15 15 17 15 0 14 14 14 14 15 14 0 12 12 12 12 14 12 0 11 11 11 11 11 12 11 0 8 8 8 8 6 11 8 0 7 8 7

w/Riff A (Elec. Gtr. 2) meas. 2 - 4 only

Em

Musical notation for Riff A in E minor, measures 2-4. The staff shows a melodic line with eighth notes and slurs. The guitar tablature below includes fret numbers and a 3/8 note rhythm indicator.

9 7 8 7 9 7 8 7 9 7 9 7 9 7 7 5 7 7 7 5 4 5

w/Riff B (Elec. Gtr. 2) meas. 2 - 4 only

F#

Musical notation for Riff B in F# major, measures 2-4. The staff shows a melodic line with eighth notes and slurs. The guitar tablature below includes fret numbers and a 3/8 note rhythm indicator.

7 5 4 7 5 4 7 9 0 7 10 8 10 8 7 10 8 7 8 7 6 7 8 7 6 7 9 7 6 7 9 7 6 7 8 7 6 7

Musical notation for Riff B in F# major, measures 5-8. The staff shows a melodic line with eighth notes and slurs. The guitar tablature below includes fret numbers and a 3/8 note rhythm indicator.

6 7 6 9 10 9 7 9 10 9 7 7 8 7 6 7 8 7 6 10 12 10 9 10 12 10 9 14 15 14 13 14 15 14 13 11 12 11 10 9 10 9 8

w/Riff A (Elec. Gtr. 2) meas. 3 & 4 only

Em

8va -----

w/Riff B (Elec. Gtr. 2) meas. 3 & 4 only

(8va)

F#

w/Riff A (Elec. Gtr. 2) meas. 4 only

Em

loco

w/Riff B (Elec. Gtr. 2) meas. 4 only

8va

F#

B

8va -----

*Elec. Gtr. 3

Elec. Gtr. 2

hold -----

**Elec. Gtr. 2

Musical notation for Electric Guitar 2. The staff shows a sequence of notes: 0, 2, 4, 2, 0, 2, 4, 2, 0.

**Synth. only.

E 5:20
Synth. Solo:

Em F# Em

Musical notation for Synth Solo, first system. Fingering numbers: 0 2 3 5 0 3 4 0 3 3 2 2 2 2 2 2 0 2 3 0 0 0 0 2 3 0 0 0.

F#

Musical notation for Synth Solo, second system. Fingering numbers: 0 2 3 5 0 3 4 0 3 3 2 2 2 2 2 2 2 2 2 2 2 2.

Em

Musical notation for Synth Solo, third system. Fingering numbers: 0 2 3 0 0 0 0 2 3 0 0 0 0 2 3 0 0 0 0 2 3 0 0 0 0 2 3 5 0 3 4 0 3 3 2.

F#

Musical notation for Synth Solo, fourth system. Fingering numbers: 2.

Em

0 2 3 0 0 0 0 2 3 0 0 0 0 2 3 0 0 0 0 2 3 0 0 0 0 2 3 0 0 0

F#

0 2 3 5 0 3 4 0 3 3 3 2 2 2 2 2 2 2 2 2 2 2

B5

2 2 2 2 2 2 2 2 2 2 2 2 4 2 4 5 2 2 2 2 2 2

PM:-----| PM:-----|

Em

2 2 2 2 2 2 2 2 1 3 2 1 4 2 5 4 5 2 4 5 2 4 5 2

PM:-----| PM:-----|

F 6:00
(Dbl. time feel on drums)
*B

Am

13 12 0 16 0 0 17 0 0 19 0 0 20 0 22 0 24 0 0 22 0 0 20 0 0 19 0 0 17 0 16 0 13 12 0 16 0 0 17 0 0 19 0 0 20 0 22 0

*Chords implied by bass gtr.

Em

24 0 0 22 0 0 20 0 0 19 0 0 17 0 16 0 5 0 0 7 0 0 8 0 0 10 0 0 12 0 16 0 17 0 0 16 0 0 13 0 0 12 0 0 8 0 7 0

C

5 0 0 7 0 0 8 0 0 10 0 0 12 0 16 0 17 0 0 16 0 0 13 0 0 12 0 0 8 0 7 0 8 7 0 10 0 0 12 0 0 14 0 0 15 0 17 0

Sva- Sva- Sva- Sva- Sva- Sva-

19 0 0 17 0 0 15 0 0 14 0 0 12 0 10 0 8 7 0 10 0 0 12 0 0 14 0 0 15 0 17 0 22 0 0 20 0 0 19 0 0 17 0 0 15 0 14 0

Em Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva- Sva-

24 0 0 24 0 0 24 0 0 24 0 0 24 0 24 0 24 0 0 24 0 0 24 0 0 24 0 24 0 24 0 0 24 0 0 24 0 0 24 0 24 0

Elec. Gtr. 2 tacet
Elec. Gtr. 3

Half time ♩ = 66
Piano

Edim7

Em

0 2 3 2 2 0

Now it is time to see how you died. Remember that death is not the end, but only a transition.

SCENE FOUR: BEYOND THIS LIFE

Music by DREAM THEATER
Lyrics by JOHN PETRUCCI

Fast ♩ = 168

Intro:

G#5 B5 G5 F#5 G#5 B5 G5 F#5

Elec. Gtr. 1 (left)

Rhy. Fig. 1

f

T
A
B

6 6 6 9 9 9 5 5 4 4 6 6 6 9 9 9 5 5 4 4

4 4 4 7 7 7 3 3 2 2 4 4 4 7 7 7 3 3 2 2

Play 3 times

G#5 B5 G5 F#5 C5 B5 Bb5 A5 N.C.
Elec. Gtrs. 1 & 2
end Rhy. Fig. 1 Riff A

w/slight P.M. throughout

T
A
B

6 6 6 9 9 9 5 5 4 4 10 10 10 9 9 9 8 8 7 7 4 2 4 6 4 2 4 5

4 4 4 7 7 7 3 3 2 2 8 8 8 7 7 7 6 6 5 5 4 2 4 6 4 2 4 5

Elec. Gtr. 2 (right)

f

T
A
B

4 2 4 3 2 4 2 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2

14

T
A
B

4 2 4 3 2 4 2 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)
 end Riff A G#5 B5 G5 F#5 G#5 B5 G5 F#5

Verse 1:
 Elec. Gtrs. 1 & 2 tacet

G#5 B5 G5 F#5 C5 B5 Bb5 A5*G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

Head - line: "Mur - der, young girl

*Chords implied by bass gtr.

G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 C5 B5 Bb5 A5

killed. Des - p'rate, shoot - ing, at Ech - o's Hill.

G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

Dread - full, end - ing, kill - er, died.

Elec. Gtr. 3

p w/wah

C5 B5 B \flat 5 A5 G \sharp 5 B5 G5 F \sharp 5 G \sharp 5 G5 F \sharp 5 G \sharp 5 G5 F \sharp 5

man. Ner - vous, shak - ing, gun in

TAB 5 4 3 2 3 4 3 4 3 4

TAB 5 4 3 2 6 4 6 4 6 4

w/Riff B (Elec. Gtr. 4)

C5 B5 B \flat 5 A5 G \sharp 5 B5 G5 F \sharp 5 G \sharp 5 G5 F \sharp 5 G \sharp 5 G5 F \sharp 5

hand. Wit - ness says he tried to

TAB 8 7 6 5 6 7 6 7 6 7

end Riff B

TAB 5 4 3 2

C5 B5 Bb5 A5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

help. But he'd turned the weap - on on him -

Musical notation for the first system. It includes a vocal line with lyrics, a guitar line, and a TAB line. The TAB line shows fret numbers: 8 7 6 5, 6 7, 6 7, 6 7.

Chorus 2:

C5 B5 Bb5 A5 C#m E

self His bod - y fell a - cross that poor young

Elec. Gtr. 3

Musical notation for the second system. It includes a vocal line with lyrics, a guitar line labeled 'Elec. Gtr. 3', and a TAB line. The TAB line shows fret numbers: 8 7 6 5.

Elec. Gtrs. 1 & 2

Musical notation for the third system. It includes a guitar line labeled 'Elec. Gtrs. 1 & 2' and a TAB line. The TAB line shows fret numbers: 10 10 10 9 9 9 8 8 7 7, 11 11 11 11 11 11 11, 11 11 11 11 11 11, 11 11 11 11 11 11 2.

G#5 B5 G5 F#5 G#5 B5 G5 F#5 C#m

girl. Af - ter shout - ing

Musical notation for the fourth system. It includes a vocal line with lyrics, a guitar line, and a TAB line. The TAB line shows fret numbers: 4 2 3 2 4 2 3 2, 11 11 11 11 11 11 11, 11 11 11 11 11 11 11.

E D# A

out in vain, the wit - ness went to call for as - sis - tance. A

Musical notation for the first system, including a vocal line and a guitar accompaniment line.

TAB

	11 11 11 11	11 11 11	10 10 10 10	10 10 10	7 7 7 7	7 6 6 6 6
B	0 0 0 0	0 0 0	11 11 11 11	11 11 11	5 5 5 5	5 5 5 5 5

C#m E D# E#

sad close to a bro - ken love af - fair.

Musical notation for the second system, including a vocal line and a guitar accompaniment line.

TAB

	11 11 11 11	11 11 11	11 11 11 11	11 11 11	8	7
B	9 9 9 9	9 9 9	0 0 0 0	0 0 0	8	8

Bridge 1:

D#/F# A/C# Dm Bm7(b5)

Our deeds have trav -

Musical notation for the bridge section, including a vocal line and a guitar accompaniment line.

Acous. Gtr.
Rhy. Fig. 2

mf hold throughout

TAB

	5	7	0 7 6 7	0 6 7	7 6 7
B	6	4			7

B5 C#5 F#5 C#m

E

She may have found a rea - son to for -

Elec. Gtrs. 1 & 2

T

A

B

9 8 9 11 12 11 12 14 11 11 13 14 11 0 11 13 14 0 7 9 11 0 4 6

G#m

give. Oh yeah!

T

A

B

2 3 4 2 4 2 4 5 6 2 4 4 4 2 3 4 2 4 2 4 5 6

C#m

E

If he had on - ly tried to change,

T

A

B

4 6 6 6 9 8 9 11 12 11 12 14 11 11 13 14 11 0 11 13 14 0 7 9 11 0 4 6

D#

was their fa - tal meet - ing pre - ar - ranged?_

w/slight PM.-----

T
A
B

5 6 5 7 5 6 8 5 6 5 8 7 6 0 4 6 7 0 6 7 9 7 6 9 7 5 7 6 4

G#m

Had a vi - 'lent strug - gle tak-en place? There was ev - 'ry

Riff D

T
A
B

2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 3 4 4 4 4 2 3 4 2 4 3 3 4

E

G#m

sign that led there. Wit-ness found a

T
A
B

2 3 4 2 4 3 2 4 0 0 0 0 0 2 3 4 2 4 3 3 4

C#

switch - blade on the ground. Was the vic - tim un - a - ware?

end Riff D

T
A
B

2 3 4 2 4 3 2 3 4 4 4 4 2 3 4 4 2 4 3 2 3 4

4 6 6 6 4 6 6 6
2 4 4 4 2 4 4 4

w/Riff D (Elec. Gtrs. 1 & 2)

G#m

E

They con-tin-ued to in - ves-ti-gate. They found a note in the kill - er's pock - et.

G#m

C#

It could have been a su - i - cide let - ter. May - be he had lost her love.

N.C.

Elec. Gtrs. 1 & 2

w/slight P.M. throughout

T
A
B

4 2 4 6 4 2 4 5 4 2 4 3 2 4 2 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2

T
A
B

2 4 2 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2

C#m

I feel there's on - ly

TAB: 4 2 4 6 4 2 4 8 7 6 7 9 8 9 11 9 8 8 10 7 6 7 9 8 9 11 12 11 12 14 11 11 13 14

E

N.C.

one thing left to do.

TAB: 11 0 11 13 14 0 7 9 11 0 4 6 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2

C#m

I'd soon - er take my

TAB: 4 2 4 6 4 2 4 5 4 2 4 3 2 4 2 9 8 9 11 12 11 12 14 11 11 13 14

E D#

life a - way_ than live with los - ing you.

TAB: 11 1113 14 7 9 11 4 6 5 5 7 5 8 5 7 8 10 8 7 6 7 10 8 10 8 5 11

Bridge 2:
w/Rhy. Fig. 2 (Acous. Gtr.)
Dm

Bm7(b5) Ddim/Ab

Our deeds have trav - eled far.

*Elec. Gtrs. 1 & 2

TAB: 3 2 0 2 4

**Elec. Gtr. 8

(End of Instrumental section)

TAB: 12

*2nd time (8) only.
**2nd time (8) only.

Dm/G Ddim/Ab Dm Bm7(b5)

What we have been is

TAB: 3 4 3 2 0 2

1. **Bbmaj7** Dm/E Em7 A

what _____ we are. are.

Acous. Gtr.

Elec. Gtrs. 1 & 2

TAB

Detailed description: This system contains the first two measures of a musical piece. The vocal line starts with the lyrics 'what we are.' and has a repeat sign. The acoustic guitar part features a melodic line with a 'hold throughout' instruction. The electric guitar parts are mostly silent in the first measure, with some notes appearing in the second measure. Chord symbols Bbmaj7, Dm/E, Em7, and A are placed above the vocal line.

Bridge 3:

D Bm6 Gmaj7

All _____ that we learn _____ this _____ time,

Acous. Gtr.
Rhy. Fig. 3

hold throughout

*Elec. Gtrs. 1 & 2

TAB

Detailed description: This system covers the 'Bridge 3' section. The vocal line has the lyrics 'All that we learn this time,'. The acoustic guitar part plays a rhythmic figure (Rhy. Fig. 3) with a 'hold throughout' instruction. The electric guitar part has a specific rhythmic pattern in the first measure. Chord symbols D, Bm6, and Gmaj7 are placed above the vocal line. The TAB section shows fret numbers for both acoustic and electric guitars.

Em9 D

(What we all live is car what we learn.)

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with a long note on 'car' and a slur over the final phrase. The middle staff is a guitar accompaniment in treble clef, showing a rhythmic pattern of eighth and quarter notes. The bottom staff is a bass line in treble clef, indicated by 'TAB' on the left, with fret numbers 0, 7, 7, 7, 7, 7, 0, 7, 7, 7.

Bm6 Gmaj7

ried be - yond this life.

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with a slur over 'this' and a long note on 'life'. The middle staff is a guitar accompaniment in treble clef, showing a rhythmic pattern of eighth and quarter notes. The bottom staff is a bass line in treble clef, indicated by 'TAB' on the left, with fret numbers 0, 7, 7, 6, 7, 7, 7, 5, 7, 7, 7, 0, 7, 7.

1.3. 2. To Next Strain (To Instrumental Section) 4. To Coda ⊕

D/A

end Rhy. Fig. 3

T
A
B

Instrumental Section:

A 5:55

Elec. Gtr. 7 G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5 C5 B5 Bb5 A5

mf w/tremolo

T
A
B

G#5 B5 G5 F#5 G#5 B5 G5 F#5 G#5 B5 G5 F#5

T
A
B

Elec. Gtr. 7 tacet

Elec. Gtrs. 1 & 2 C5 B5 Bb5 A5 G#5 B5 G5 F#5

PM.

T
A
B

G#5 B5 G5 F#5 G#5 B5 G5 F#5

T
A
B

6 6 6 9 9 9 5 5 5 4 4 4 | 6 6 6 9 9 9 5 5 5 4 4 4

4 4 4 7 7 7 3 3 3 2 2 2 | 4 4 4 7 7 7 3 3 3 2 2 2

C5 B5 Bb5 A5 G#5 B5 G5 F#5

T
A
B

10 10 10 9 9 9 8 8 8 7 7 7 | 6 6 6 9 9 9 5 5 5 4 4 4

8 8 8 7 7 7 6 6 6 5 5 5 | 4 4 4 7 7 7 3 3 3 2 2 2

G#5 B5 G5 F#5 G#5 B5 G5 F#5

T
A
B

6 6 6 9 9 9 5 5 5 4 4 4 | 6 6 6 9 9 9 5 5 5 4 4 4

4 4 4 7 7 7 3 3 3 2 2 2 | 4 4 4 7 7 7 3 3 3 2 2 2

Synth Solo:

B 6:25

C5 B5 Bb5 A5 G#m 1/4 1/4

T
A
B

10 10 10 9 9 9 8 8 8 7 7 7 | 4 2 3 2 0 4 2 3 2 0

8 8 8 7 7 7 6 6 6 5 5 5 |

T
A
B

4 2 3 2 0 4 2 3 2 0 4 2 3 2 0 4 2 3 2 0

Guitar Solo:

D 7:20

w/Riff E (Elec. Gtrs. 1 & 2) 7 times

Bm

Elec. Gtr. 8

Musical notation for Elec. Gtr. 8. The staff shows a melodic line starting with a half note on E4, followed by quarter notes on F#4, G4, and A4, then a quarter rest, a quarter note on B4, and a quarter note on C5. The tablature below shows the fretting: 2, (2), (2), (2), 7, 8, 9, 7, 7.

f, w/wah

w/trem. bar

Elec. Gtrs. 1 & 2
Riff E

Musical notation for Elec. Gtrs. 1 & 2 Riff E. The staff shows a rhythmic pattern of eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tablature below shows the fretting: 5, 6, 7, 5, 7, 5, 7, 8, 4, 5, 7, 7, 7.

Musical notation for Elec. Gtr. 8. The staff shows a melodic line with eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tablature below shows the fretting: 9, 7, 9, 9, 9, 9, 9, 9, (9), 7, 9, 9, 7, 9, x, 9.

Musical notation for Elec. Gtr. 8. The staff shows a melodic line with eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tablature below shows the fretting: 7, 7, 10, 7, 10, 7, 7, 7, 7, 10, 9, 7, 9, 9, 9, x, 10, 7, 12.

grad. bend

Musical notation for Elec. Gtr. 8. The staff shows a melodic line with eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The tablature below shows the fretting: 10, 11, 9, 7, 9, 9, 9, 7, 9, 7, 9, 8, 7, 5, 7, 5, 5, x, 9.

(15ma)

A.H.

loco

w/trem. bar

E

w/Riff F (Elec. Gtrs. 1 & 2) 3 times

TAB 7 6 7 8 9 7 8 9 10 7 8 9 10 9 (9) 7 10 7 12 12 0 17

Elec. Gtrs. 1 & 2

Riff F

TAB 5 6 7 5 7 5 7 8 4 5 7 7 7

TAB 0 16 17 14 15 9 (9) 7 9 7 6 (6) 4 7

TAB 6 (6) 4 7 4 7 14 15 16 17 14 15 16 17 14 15 16 17

w/Riff E (Elec. Gtrs. 1 & 2)

4 times

Bm

TAB 14 15 16 17 14 15 16 17 14 15 16 17 17 14 19

1/4

T
A
B

17 14 19 17 (17) 15 17 15 16 16 14 16 14 12 14 14 14 12 14

8va -----

T
A
B

10 11 10 7 10 7 10 11 10 7 10 7 12 13 12 10 12 10 13 14 13 12 15 12 17 19 17 14 17 15 19 22

(8va) -----

T
A
B

19 17 19 17 22 24 22 19 22 19 22 24 22 19 21 19 21 23 21 19 21 19 21 24 21 19 21 19 22 19

C#7 (8va) *accel.

2

T
A
B

23 22 21 19 19 21 22 23 2

Elec. Gtrs. 1 & 2

T
A
B

11 11 9 11 11 9 11 11 9 11 11 9

C7 (8va) A7 rit. A7

TAB 22 21 20 18 18 20 21 22 // 19 18 17 15 15 17 18 19 20 19 18 16 16 18 19 20

TAB 10 10 8 10 10 8 7 7 5 8 8 6

Bm loco

TAB 16 2 4 5 4 5 5 0 3 4 4 3 4 4 2 4 3

TAB 5 6 7 5 7 5 7 8 4 5 7 7 7 5 6 7 5 7 5 7 8 4

C#5

TAB 2 3 2 5 2 2 5 2 11 11 13 11 14 11 13 16 18 21

TAB 7 9 9 9 11 11 9 11 11 9 11 11 9 11 11 9

D5

A5

A#5

Bm
*Elec. Gtr. 8

W/ trem. bar (End of Guitar Solo)

Staff notation: Treble clef, key signature of two sharps (F# and C#), 5/4 time signature. The melody consists of eighth and sixteenth notes, ending with a tremolo bar. A dashed line indicates the tremolo bar's position.

TAB: Treble and Bass clefs. Fingering numbers: 15, 17, 15, 15, 15, 17, 15, 15, 15, 17, 17, 18, 18, 18, 18, 18, 22, 21.

Elec. Gtrs. 1 & 2

Staff notation: Treble clef, key signature of two sharps, 5/4 time signature. Chords are indicated by vertical lines and notes.

TAB: Treble and Bass clefs. Fingering numbers: 12, 12, 10, 12, 10, 7, 7, 5, 8, 8, 6, 7, 5, 7, 7, 5, 7, 5.

*1st time only.

Staff notation: Treble clef, key signature of two sharps, 5/4 time signature. The melody features eighth and sixteenth notes with wavy lines above indicating vibrato.

TAB: Treble and Bass clefs. Fingering numbers: 7, 7, 5, 7, 7, 9, 7, 5, 7, 7, 5, 7, 5, 7, 7, 5, 7.

Dm

Play 4 times

w/octave pedal

Staff notation: Treble clef, key signature of two sharps, 5/4 time signature. The melody features eighth and sixteenth notes with wavy lines above indicating vibrato.

TAB: Treble and Bass clefs. Fingering numbers: 5, 8, 5, 5, 8, 5, 8, 5, 5, 8, 5, 5, 7, 5, 8, 5, 5, 8, 5, 8, 5, 8, 5, 5, 8, 5.

Fm

Staff notation: Treble clef, key signature of three sharps (F#, C#, G#), 5/4 time signature. The melody features eighth and sixteenth notes with wavy lines above indicating vibrato.

TAB: Treble and Bass clefs. Fingering numbers: 1, 4, 1, 1, 4, 1, 4, 1, 1, 4, 1, 1, 3, 1, 4, 1, 1, 4, 1, 4, 1, 4, 1, 1, 4, 1.

Musical notation for the first system, including a treble clef staff with a key signature of three flats and a 5/4 time signature, and a corresponding guitar TAB staff with fret numbers.

F 9:06

Exc. Gtr. 9 * G#m

Musical notation for the second system, including a treble clef staff with a key signature of two sharps and a 4/4 time signature, and a corresponding guitar TAB staff with fret numbers.

*Chord implied by bass gtr.

Musical notation for the third system, including a treble clef staff with a key signature of two sharps and a 4/4 time signature, and a corresponding guitar TAB staff with fret numbers and trills.

Musical notation for the fourth system, including a treble clef staff with a key signature of two sharps and a 4/4 time signature, and a corresponding guitar TAB staff with fret numbers and trills.

Musical notation for the fifth system, including a treble clef staff with a key signature of two sharps and a 4/4 time signature, and a corresponding guitar TAB staff with fret numbers and trills.

P.M. -----

Musical notation for guitar, including a treble clef staff with a key signature of three sharps and a series of triplets, and a corresponding TAB staff with fret numbers.

Sva -----

Elec. Gtr. 9

Musical notation for electric guitar 9, featuring a treble clef staff with a key signature of three sharps and a series of triplets, and a corresponding TAB staff with fret numbers.

Elec. Gtrs. 1 & 2

Musical notation for electric guitars 1 & 2, including a treble clef staff with a key signature of three sharps and a corresponding TAB staff with fret numbers.

G 9:24

Elec. Gtr. 9 tacet

Elec. Gtrs. 1 & 2

Riff G

Musical notation for Riff G, including a treble clef staff with a key signature of three sharps and a corresponding TAB staff with fret numbers.

end Riff G

Musical notation for the end of Riff G, including a treble clef staff with a key signature of three sharps and a corresponding TAB staff with fret numbers.

w/Riff G (Elec. Gtrs. 1 & 2)

Elec. Gtr. 10

Musical staff for Elec. Gtr. 10 showing a melodic line with wavy vibrato marks above it.

Fretboard diagram for Elec. Gtr. 10 with fret numbers 16, 17, 18, 19.

Musical staff for Elec. Gtr. 10 showing a melodic line with wavy vibrato marks above it.

Fretboard diagram for Elec. Gtr. 10 with fret numbers 16, 17, 18, 19.

Elec. Gtr. 10 tacet

C#m

Elec. Gtr. 8

Musical staff for Elec. Gtr. 8 showing a melodic line.

Fretboard diagram for Elec. Gtr. 8 with fret numbers 8, 9, 11, 13.

Elec. Gtrs. 1 & 2

Musical staff for Elec. Gtrs. 1 & 2 showing a chordal accompaniment.

Fretboard diagram for Elec. Gtrs. 1 & 2 with fret numbers 6, 4.

E

F#

T
A
B

11 13 11 9 | 12 15 12 11 | 13 11 | 12 11 | 13 11 | 14 11 | 12 11 | 13 11 | 11 12 14 | 11 12 14 12 11 16 18 16 14

T
A
B

2 2 0 | 2 2 0 | 2 2 0 | 2 2 0 | 4 4 2

G#m

Elec. Gtr. 8

T
A
B

16 | (16)

Elec. Gtr. 10

T
A
B

16 19 16 | 16 19 16 19 | 16 17 13 16 10 | 16 18 16 18 18 16 | 18 16

Elec. Gtrs. 1 & 2

T
A
B

4 7 4 | 4 7 4 7 | 4 5 1 4 6 | 4 6 4 6 6 4 6 4

Elec. Gtr. 10 tacet
C#m
Elec. Gtr. 8

Musical notation for the first system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar tablature staff below it. The tablature shows a sequence of notes: 8 9 8 6 9 11 9 8 11 9 8 9 11 8 9 11.

Musical notation for the second system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The text "Elec. Gtrs. 1 & 2" is positioned above the staff. The tablature shows notes: 14 16 17 13 14 14, followed by a wavy line, and then 6 6 6 6 6 4 4 4.

Musical notation for the third system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The tablature shows notes: 2 4 5 1 2 2, followed by a wavy line.

Musical notation for the fourth system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The text "E" is positioned above the staff. The tablature shows notes: 9 11 9 8 11 13 11 9 13 11 9 11 13 11 13 11 9 12 15 12 11 13 11 12 11 13 11 14 11.

Musical notation for the fifth system, featuring a treble clef staff with a key signature of three sharps and a guitar tablature staff below it. The tablature shows notes: 6 6 6 6 6 4 4 4 2 2 2 2 2 0 0 0.

D#

Musical notation for the first system. The treble clef staff shows a melodic line with various accidentals and a final triplet. The guitar TAB staff shows fret numbers: 12 11, 13 11, 11 12 14, 11 12 14 12 11 16 10 16 14, 17 18 17 15, 18 15, 16 15 14, 18, (18) 16.

Musical notation for the second system. The treble clef staff shows chords with the word "END" written below the first chord. The guitar TAB staff shows chord diagrams: 2 2 0, 2 2 0, 2 2 0, 0 0 0, 0 0 0.

E#

D#F*

Musical notation for the third system. The treble clef staff shows a melodic line with triplets and a final triplet with a 1/2 note. The guitar TAB staff shows fret numbers: 18, 15 17 19, 17, 18, 15 20 17, 18, 17 15, 18, 15 14, 15, 12 14 15, 13, 12 14 15, 11 13 15, 11, 17 (17) 15.

Musical notation for the fourth system. The treble clef staff shows chords with accidentals. The guitar TAB staff shows chord diagrams: 7 0, 7 0, 5 6, 5 6.

A/C#

D.S. al Coda

Musical notation for the first system. The top staff is a treble clef staff with a melodic line consisting of six triplet eighth notes. The bottom staff is a guitar tablature staff with fret numbers: 17, 12, 14, 12, 14, 11, 14, 11, 12, 14, 12, 10, 14, 13, 11, 10, 13, 12.

Musical notation for the second system. The top staff is a treble clef staff with a melodic line consisting of two eighth notes followed by a quarter note. The bottom staff is a guitar tablature staff with fret numbers: 7, 4, 7, 4.

w/Rhy. Fig. 3 (Acous. Gtr.)

Coda

Elec. Gtrs. 1 & 2

Bm6

Gmaj7

Em9

Musical notation for the third system. The top staff is a treble clef staff with a chordal line consisting of four chords. The bottom staff is a guitar tablature staff with fret numbers: 3, 2, 0.

D

Bm6

Musical notation for the fourth system. The top staff is a treble clef staff with a chordal line consisting of four chords.

Gmaj7

D/A

D

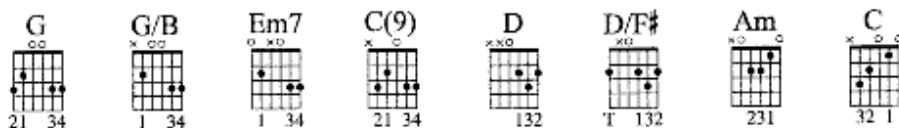
rit.

Acous. Gtr.

Musical notation for the fifth system. The top staff is a treble clef staff with a chordal line consisting of four chords. The bottom staff is a guitar tablature staff with fret numbers: 3, 2, 0.

SCENE FIVE: THROUGH HER EYES

Music by DREAM THEATER
Lyrics by JOHN PETRUCCI



Freely w/ad lib. vocal

Intro:

*D

D/F#

G

D

A/C#

Bm

Elec. Gtr.

mf hold

*Chords played by synth.

D/A

E/G#

A

D

D/F#

1/2 1 1

G

D

A/C#

Bm

D/A

E/G#

1/2

Slow ♩ = 58

D a tempo

A

G

A

3 3 3

Elec. Gtr. tacet

G
Acous. Gtr.

G/B

Em7

C(9)

G

Cont. rhy. simile

mf



D

Em7

C(9)

§ Verse:

G

Acous. Gtr. cont. rhy. simile



1. She nev - er real - ly had__ a chance
2. Just be - yond the church - yard gates,
3. She was - n't giv - en an - y choice,

D/F#

Em7



on that fate - ful moon - lit night.
 where the grass is o - ver - grown,
 des - per - a - tion stole her voice. I've been

Sac - ri - ficed with - out__ a fight, a
 I saw the writ - ing on her stone; I
 giv - en so much more__ in life, I've

C(9)

G



vic - tim of__ her cir - cum - stance.
 felt like I__ would suf - fo - cate.
 got a son,__ I've got a wife.

Now that I've be - come__ a - ware
 In lov - ing mem - o - ry of our child,
 I had to suf - fer one last time,

D/F#

Em7



and I've ex - posed this trag - e - dy,
 so in - no - cent, eyes o - pen wide.
 to grieve for her and say good - bye.

a sad - ness grows in - side__ of me; it
 I felt so emp - ty as__ I cried, like
 Re - live the an - guish of__ my past to

To Coda 0

C(9)

Em7



all__ seems so un - fair.__ }
 part__ of__ me had died.__ }
 find out who__ I was at last.

I'm learn - ing all a - bout__ my life__

1. D G G/B

by look-ing through her eyes.

Elec. Gtr.

T 7 10 10 (10) 8 8 10 7

A

B

Em7 C(9) 2. D

by look-ing through her eyes.

T 5 7 (7) 4 5 4 5 4

A

B

Bridge:
Am C
Acous. Gtr. cont. rhy. simile

(Ooh. —————) And as her im - age wan - dered through my head, I

G D

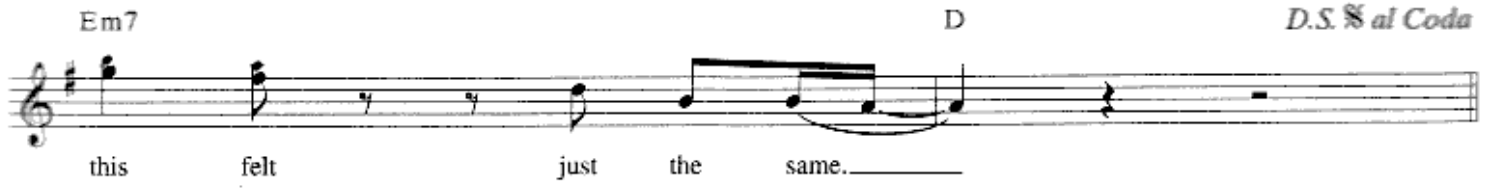
wept just like a ba - by as I lay a - wake in bed.

(Ah.)

Am C

And I know what it's like to lose some - one you love. And

Em7 D



this felt just the same.

 Coda

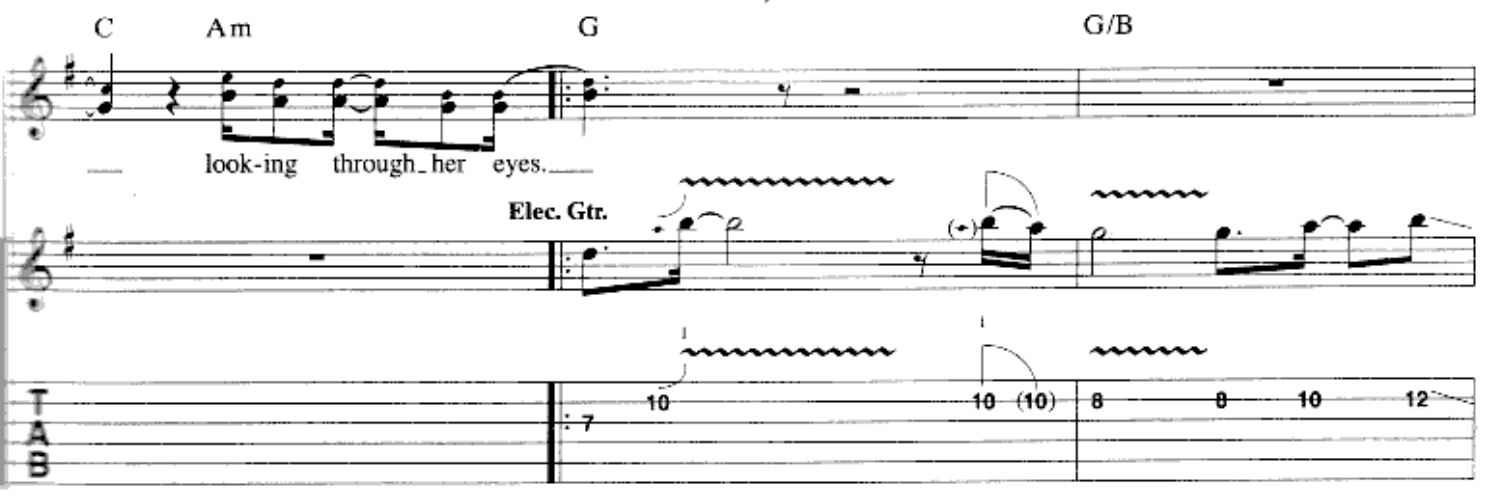
Em7 D



The door has opened wide, I'm turning with the tide.

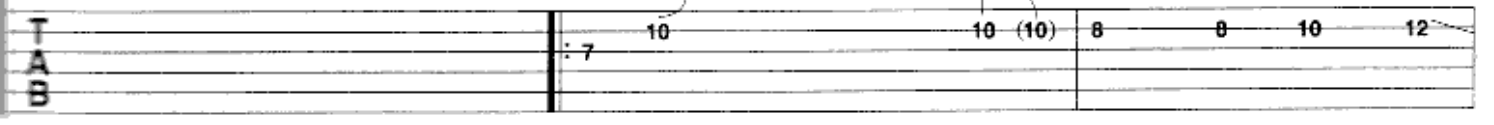
Outro:
w/ad lib. vocal
Acous. Gtr. cont. rhy. simile

C Am G G/B



look-ing through her eyes.

Elec. Gtr.




TAB: 7 10 10 (10) 8 8 10 12

Em7 C(9) G



TAB: 5 7 (7) 4 5 4 5 7 10 10 (10) 8 10

D Em7 C(9) Repeat and fade



TAB: 7 10 8 7 10 10 8 8 10 12 7 8 9 4 2 5

SCENE SIX: HOME

All gtrs. w/dropped D tuning:

© = D

Moderately $\text{♩} = 88$

Intro:

A :00

Acous. Gtr.

Music by DREAM THEATER

Lyrics by MIKE PORTNOY

mf hold throughout

Bass gtr. enters

3 3 2 0 4 0 10 10 13

0 0 0 3 2 0 4 0 0 0 0 3 5 1 0 0 0 0 7 0 7 8 7

12 10 11 10 11 8 7 8 7 8 7 8 8 7 5 7 5

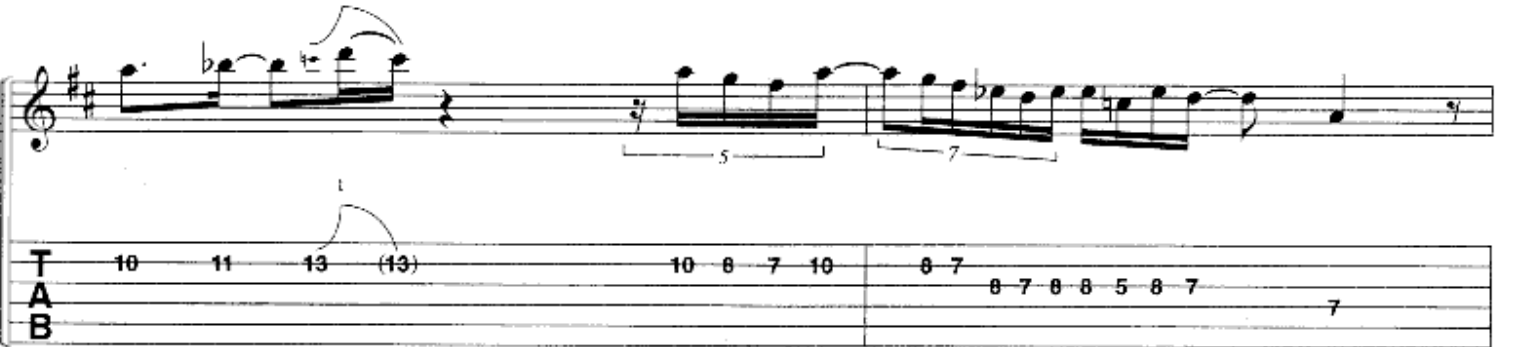
0 0 0 7 0 7 8 7 0 0 0 0 7 0 7 8 7



Musical notation system 1: Treble clef staff with a melodic line and a guitar TAB staff below it. The key signature is one sharp (F#) and the time signature is 3/4. The melodic line consists of eighth and quarter notes. The TAB staff shows fret numbers 7, 8, 7, 5, 5/7, 7, 8, 7, 7, 8, 10.



Musical notation system 2: Treble clef staff with a melodic line and a guitar TAB staff below it. The melodic line continues with eighth and quarter notes. The TAB staff shows fret numbers 0, 0, 0, 7, 7, 8, 7, 0, 0, 0, 7, 0, 7, 8, 7, 0, 0, 0, 7, 0, 7, 8, 7.



Musical notation system 3: Treble clef staff with a melodic line and a guitar TAB staff below it. The melodic line includes a 5-fret slide and a 7-fret slide. The TAB staff shows fret numbers 10, 11, 13, (13), 10, 8, 7, 10, 8, 7, 8, 7, 8, 8, 5, 8, 7, 7.



Musical notation system 4: Treble clef staff with a melodic line and a guitar TAB staff below it. The melodic line continues with eighth and quarter notes. The TAB staff shows fret numbers 0, 0, 0, 7, 0, 7, 8, 7, 0, 0, 0, 7, 11, 12, 11, 12.

Drums enter

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The melodic line consists of eighth and quarter notes, with a flat sign (b) appearing over the final two notes. Below the staff is a guitar TAB staff with two lines. The top line contains fret numbers: 7, 8, 5, 8, 7, 7, 8. The bottom line contains fret numbers: 7, 8, 10, 11, 10.

The second system of music continues the melodic line from the first system. The treble clef staff shows a continuation of eighth and quarter notes. The guitar TAB staff has two lines. The top line contains fret numbers: 0, 0, 0, 7, 0, 7, 8, 7. The bottom line contains fret numbers: 0, 0, 0, 0, 0, 0, 0, 0.

The third system of music continues the melodic line. The treble clef staff shows a continuation of eighth and quarter notes, with a flat sign (b) appearing over the final two notes. The guitar TAB staff has two lines. The top line contains fret numbers: 10, 11, 13, 11, 13, 10, 10, 11, 13, 10, 11, 12, 10, 7, 8, 7, 8, 10, 7, 5, 8, 7, 5. The bottom line contains fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

The fourth system of music continues the melodic line. The treble clef staff shows a continuation of eighth and quarter notes. The guitar TAB staff has two lines. The top line contains fret numbers: 0, 0, 0, 7, 0, 7, 8, 7. The bottom line contains fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

10 11 13 10 13 10 8 7 8 | 7 8 10 11 10 8 7 8 7 5 7

0 0 0 7 0 7 8 7 | 0 0 0 7 0 7 8 7

10 11 13 10 11 13 10 8 7 8 7 7 | 7 7 8 7 8 10 11 10 11 13 11 13 13 10 11 10 11 14

0 0 0 7 0 7 8 7 | 0 0 0 7 11 12 11 12

B 1:45
D5

Elec. Gtr. 1
Riff A

0 0 12 13 0 10 12 0 12 13 0 10 12 | 0 0 12 13 0 10 12 0 12 13 0 10 12

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

D5

A5 B \flat 5 A5 A \flat 5 D5

A5 B \flat 5 A5 A \flat 5

Shine, _____ lake of fire. _____ Lines _____ take me

D5

high - er. _____ My mind _____ drips de -

Elec. Gtr. 1

3

P.M.

TAB

sire. _____ con - fined _____

3

P.M.

TAB

_____ and o - ver - tired. _____

3

P.M.

TAB

Pre-chorus:

A5

1. Liv - ing this cha - rade is get - ting me
 2. Liv - ing their oth - er life is get - ting them

Elec. Gtr. 1

T
A
B 0 0 7 0 7 0 0 3 2 | 5 4 0 1 0 4 5 0 5 7 5 | 0 0 7 0 7 0 0 3 2

no - where. I can't shake this
 no - where. I'll make her

Elec. Gtr. 1

T
A
B 5 4 0 1 0 4 5 0 5 7 5 | 0 0 7 0 7 0 0 3 2

Fill 1
Elec. Gtr. 4

Elec. Gtr. 4

T
A
B 5 7 6 7 6

w/Fill 1 (Elec. Gtr. 4)

cha - rade, the cit - y's cold blood calls me
 my wife, her sweet temp - ta - tion calls me

Elec. Gtr. 1

T
A
B 5 4 0 1 0 4 5 0 5 7 5 7 5 | 0 0 7 0 7 0 0 3 2 | 5 4 0 1 0 4 5 0 5 7 5

Gm

home. Home, it's what
home. Home, it's what

Riff C

PM. -----

T
A
B

5 7 8 5 8 5 7 8 5 8 5 7 8 5 3 0 | 5 7 8 5 8 5 7 8 5 7 8 5 7 8 5 7 8 7 8

w/Fill 1 (Elec. Gtr. 4)

A

I _____ long for. Back
I _____ long for. My

T
A
B

0 0 7 8 7 8 7 0 0 3 2 | 5 4 0 1 0 4 5 0 5 7 5 7 5

Gm

home, where I _____ be -
home, where she _____ be -

PM. ----- PM. -----

T
A
B

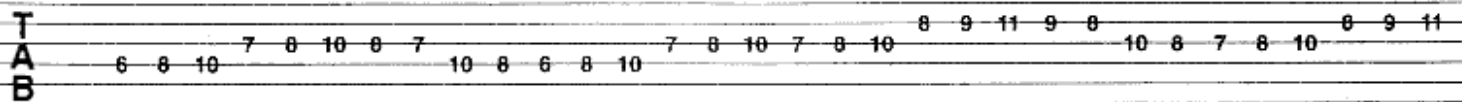
5 7 8 5 8 5 7 8 5 8 5 7 8 5 3 0 | 5 7 8 5 8 5 7 8 5 7 9 5 6 8 5 8 6 5

A^b

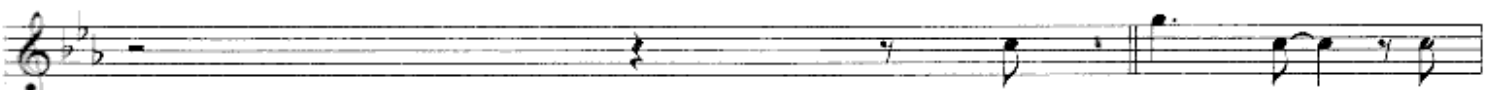


long.
longs.

Elec. Gtr. 5



Fm

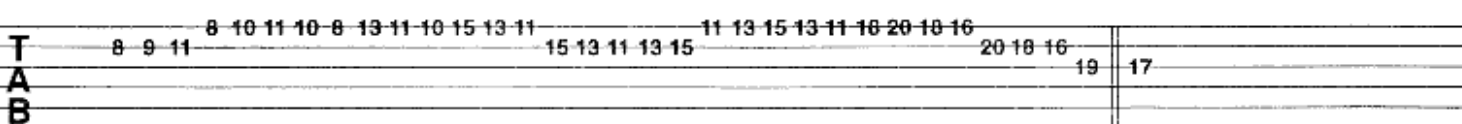


Chorus:

Cm

1. The cit - y, — it
2. Her ec - sta - sy, means
sto - ry, —

Elec. Gtr. 5



end Riff C Elec. Gtr. 1



Ab Fm Eb Bb

calls to me. Dec - a - dent scenes from my mem - 'ry.
 so much to me. E - ven de - ceiv - ing my own blood.
 it holds the key. Un - lock - ing dreams from my mem - 'ry.

T
A
B

PM. ---+ PM. ---+ PM. ---+

T
A
B

Cm Ab Fm

Sor - row, e - ter - ni - ty. My de - mons are com - ing to
 Vic - to - ri - a watch - es and thought - ful - ly smiles, she's tak - ing me
 Solv - ing this mys - ter - y is ev - 'ry - thing that is a

PM. ---+ PM. ---+ PM. ---+ PM. ---+ PM. ---+

T
A
B

E^b B^b/D Cm A^b/C



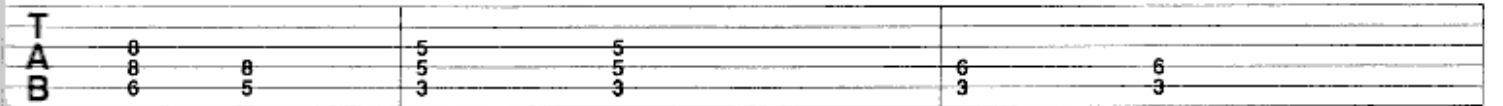
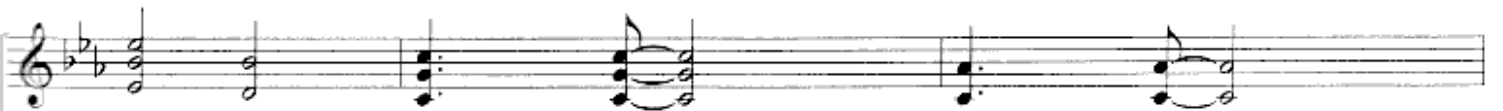
drown me. Help, I'm fall - ing, I'm crawl-
to my home. Help, he's my broth - er, but I love_
part of me. Help, re - gres - sion, ob - ses -



hold throughout



hold throughout



F/A A^b Fm



- ing. I can't keep_ a - way from_ its clutch. Can't have.
her. I can't keep_ a - way from_ her touch. De - cep -
sion. I can't keep_ a - way from_ its clutch. Leave no_

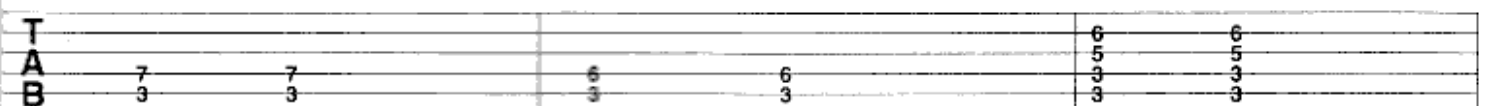
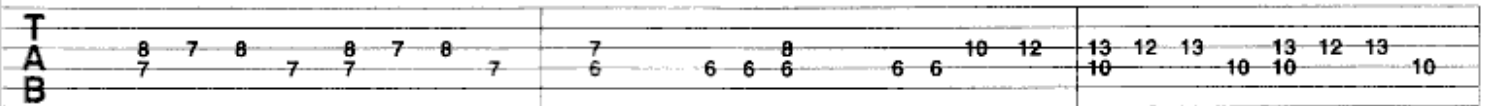


hold

P.M. -- 4

P.M. -- 4

hold



Elec. Gtr. 5 tacet

D5

B \flat

D5

C5

F5

home.

Elec. Gtr. 1

P.M.-----+

P.M.-----+

P.M.-----+

P.M.-----+

P.M.

T
A
B

Interlude:

w/Riff B (Elec. Gtrs. 2 & 3)

D5

Elec. Gtr. 2

C5

F5

D

Elec. Gtr. 3

T
A
B

11 12
9 10

P.M.-----+

P.M.-----+

P.M.-----+

P.M.-----+

P.M.

T
A
B

Bridge:

w/Riff A (Elec. Gtr. 6)

Cm

D

Cm

D5

I re-mem-ber the first time she

came to me.

She poured out her soul all night_ and cried.

I re-mem-ber I was

told there's a new love that's born

for each one that has died.

w/Riff A (Elec. Gtrs. 1 & 6)

I nev - er thought that I _____ could car - ry on _____ with this _____ lie. But

D.S. al Coda I

I can't re - sist my - self _____ no mat - ter how _____ hard I _____ try.

Instrumental Section:

A 7:29
D5

Coda I

home. _____

Elec. Gtr. 1 **Elec. Sitar**

TAB: 3 1 4 3 2 3 4 6 6

Synth.

TAB: 3 1 3 (3) 3 2 2 3 5 3 2 0

Elec. Gtr. 6
Rhy. Fig. 2

hold - - - 4 hold - - - 4 hold - - - 4

TAB: 3 2 2 1 3 3 3 2 3 2 3 2 3 2 2 2 3 3 3 2 2 2

w/Rhy. Fig. 2 (Elec. Gtr. 6) 3 times

Musical notation for the first system, including a treble clef staff with a wavy line above it, and a guitar TAB staff with fret numbers 2, 3, 3, 1, 4, 1, 3, 3, 2, 3, 1, 4, 3, 2.

end Rhy. Fig. 2

Musical notation for the second system, including a treble clef staff with a wavy line above it, and a guitar TAB staff with fret numbers 0, 0, 0, 0, 3, 2, 0, 1, 3, 3, 2.

Musical notation for the third system, including a treble clef staff with a wavy line above it, and a guitar TAB staff with fret numbers 9, 1, 0, 7, 11, 10, 10, 13, 11, 10, 13, 11, 10, 12, 11, 12, 11, 12, 5, 7, 0, 10, 2, (2), 0.

Musical notation for the fourth system, including a treble clef staff with a wavy line above it, and a guitar TAB staff with fret numbers 4, 0, 10, 11, 10, 12, 11, 12, 10, 11, 10, 12, 11, 12, 7, 0, 7, 8, 7, 0, 7, 5.

Musical notation for the fifth system, including a treble clef staff with a wavy line above it, and a guitar TAB staff with fret numbers 10, 10, 11, 13, 11, 10, 10, 13, 10, 11, 13, 11, 10, 13, 10, 11, 11, 10, 12, 10, 11, 12, 11, 12.

TAB

13 11 10 13 13 11 10 11 10 12 11 12 11 13 12

Synth. Solo:

B 8:41

Elec. Gtr. 1
Riff E

TAB

5 3 5 6 3 5 6 5 3 2 5 3 5 4 6 5 3 5 2 6

end Riff E

TAB

5 3 5 6 3 5 6 5 3 2 5 3 5 4 6 5 3 5 2 6

w/Riff E (Elec. Gtr. 1) 2 times
D5

Guitar Solo:

C 9:21

w/Riff E (Elec. Gtr. 1) 2 times
G5
Elec. Gtr. 5

w/trem. bar (dip w/grad. release)

TAB

0 (0) 7 7 0 10 12 (12) 13 12 13 12 11 12 12 4 4 6 5 6 5

Musical notation for the first system, featuring a treble clef staff with a melodic line and a guitar tablature staff below it. The tablature includes fret numbers 8, 9, 11, 10, 6, 7, 8, 9, 10, 8, 10, 8, 7, 8, (8), 9, 13, 11, 13.

Musical notation for the second system, including a treble clef staff with notes marked "8va" and "A5 loco", and a guitar tablature staff with fret numbers 15, 13, 15-16, 15-13, 16-19, 16-15, 19-20, 19-16, 20-22, 20-19, 24, (24), 12, 12, 13, 12, 12, 10, 10, 12, 10, 9, 9, 10, 9, 6, 6.

Musical notation for the third system, labeled "Elec. Gtr. 1", showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers 0, 0, 7, 8, 0, 5, 7, 0, 7, 8, 0, 5, 7.

Musical notation for the fourth system, featuring a treble clef staff with notes marked "A.H." and "3", and a guitar tablature staff with fret numbers 6, 5, 5, 5, 6, 5, 9, 5, 8, 10, 8, 6, 6, 8, 6, 5, 5, 6, 8, 8, 6, 5, 5, 6, 7, 5, 6, 7, 5, 7, (7), (7), 6, 7, 7, 5, 7, 4, 5, 7, 4, 7, 5, 7.

Musical notation for the fifth system, showing a treble clef staff with a melodic line and a guitar tablature staff with fret numbers 0, 0, 7, 8, 0, 5, 7, 0, 7, 8, 0, 5, 7, 0, 0, 7, 8, 0, 5, 7, 0, 7, 8, 0, 5, 7.

4 5 7 5 4 5 7 5 7 8 7 5 7 8 6 7 9 7 6 8 7 5 7 8

0 0 7 8 0 5 7 0 7 8 0 3 3 5 3

7 7 10 10 10 9 10 12 10 9 10 12 10 11

0 0 7 8 0 5 7 0 7 8 0 5 7

9 10 12 10 9 11 9 11 10 9 10 12 10 9 10 12 10 9 12 11 0 12 10 0 14 11

0 0 7 8 0 5 7 0 7 8 0 5 7

11 12 14 10 12 13 12 10 14 12 11 12 14 10 12 13 10 12 13 11

0 0 7 8 0 5 7 0 7 8 0 5 7

12 14 12 11 13 12 10 12 13 11 12 14 11 12 14 12 14 15 14 12 14 12 11 12 14 12 14 15 14 12 12 14 15 14 12 12 14 15 14 12 14 15 17 15 17

0 0 7 8 0 6 7 0 6 7 0 7 6

w/Riff C (Elec. Gtr. 1)

18 17 17 15 15 11 12 11 10 13 11 10 12 10 11 10 10 12 12 10 10 12 12 10 8 10 11 10 8 10 8 10 8 12 10

A

Gm

A^b

Fm

3. Her

T
A
B

⊖ w/Riff A (Elec. Gtr. 1)
Coda II D5

home. _____

w/Riff B (Elec. Gtrs. 2 & 3)

Elec. Gtr. 2 D Cm D Cm

Elec. Gtr. 3

T
A
B

Outro:
Faster $\text{♩} = 120$

Synth. D

T
A
B

Elec. Gtr. 6

T
A
B

Musical notation for the first system. The top staff is a treble clef staff with a melodic line in G major, featuring triplets and slurs. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16, 13 12 10.

Musical notation for the second system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 0, 0, 13 12 10.

*Elec. Sitar & Elec. Gtr. 6

Musical notation for the third system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16.

*Elec. Sitar & Elec. Gtr. 6 play unison.

Musical notation for the fourth system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16, 13 12 10.

Musical notation for the fifth system. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar tablature staff with fret numbers: 14 15, 13 15 13 15 13, 15 14 15 14 15, 13, 15, 14 15, 13 15 13 15 13, 15 14 15 14 15 14, 17 16.

T
A
B

Cm

T
A
B

D

T
A
B

Synth.

Elec. Gtr. 6

T
A
B

Cm
*Elec. Sitar & Elec. Gtr. 6

T
A
B

*Elec. Sitar & Elec. Gtr. 6 play unison.

T
A
B

T
A
B

T
A
B

T
A
B

14 15 13 15 13 15 14 15 13 15 16 15 13 15 13 15 14 15 13 15 16

15 16 14 15 14 16 15 16 14 15 17 15 14 16 15 15 14 16

15 16 14 15 14 16 15 16 14 15 17 15 14 16 15 14 16 15 16 14 15 14 15 17

14 15 17 15 17 18 20

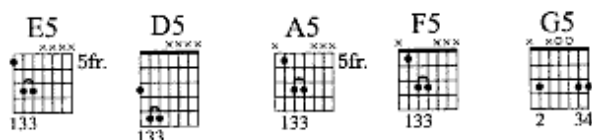
Synth. & Elec.
Gtr. 6 tacet
D5
Elec. Gtr. 1

SCENE SEVEN: I. THE DANCE OF ETERNITY

Music by
DREAM THEATER

All gtrs. are 7-string elec. gtrs. in standard tuning:

⑦ = B



Moderately ♩ = 108

Intro:

Bkwd. tape effect

Bass

A :22

D5

Elec. Gtr. 1

Faster ♩ = 124

G5

A^b5

E5

C5

E♭5

N.C.

w/slight P.M. throughout

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a dotted quarter note on G4, followed by an eighth rest and a quarter note on A4. The guitar tablature below shows the corresponding fretting: the high E string (T) has frets 2, 3, and 4; the A string (A) has frets 0, 1, and 2; and the B string (B) has frets 0, 1, and 2.

The second system of music features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with a quarter note on B4, followed by quarter notes on C5, D5, and E5. The guitar tablature shows fretting on the high E string (T) with frets 2, 2, 3, 2, 4, and 5; the A string (A) with frets 0, 2, 2, 3, 2, and 3; and the B string (B) with frets 0, 2, 2, 3, 2, and 3.

The third system of music features a treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. The melody includes a triplet of eighth notes on G4, A4, and B4. The guitar tablature shows fretting on the high E string (T) with frets 5, 3, 5, 6, 3, 5, and 3; the A string (A) with frets 3, 1, 0, 2, 3, 2, 4, and 5; and the B string (B) with frets 5, 6, 3, 5, 6, 3, 5, and 6.

The fourth system of music features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes on G4, A4, B4, and C5. The guitar tablature shows fretting on the high E string (T) with frets 3, 4, 3, and 4; the A string (A) with frets 3, 4, 3, 5, 3, 5, and 6; and the B string (B) with frets 3, 4, 3, 4, 3, 4, 3, 5, 3, 4, 3, 6, 4, and 3.

The fifth system of music features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues with eighth notes on D5, E5, and F#5. The guitar tablature shows fretting on the high E string (T) with frets 3, 4, 3, 4, 3, and 4; the A string (A) with frets 3, 4, 3, 5, 3, 5, and 6; and the B string (B) with frets 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, and 4.

D5 E \flat 5 D5 C5 B5

T
A
B

5 3 4 3 6 4 5 5 6 5 3 2 2 0

G5 C \sharp 5 D5 E \flat 5 D5 C5 A \flat 5 G5

T
A
B

3 0 0 4 5 6 5 3 6 5 3 3

T
A
B

3 4 3 4 3 4 3 4 3 5 3 5 6 3 4 3 4 3

T
A
B

5 3 4 3 6 4 3 3 4 3 4 3 4 3 5 3 5 6

B 1:29

N.C.

B \flat 5 A \flat 5 D5 E5

T
A
B

8 6 5 7 7 4 4 4 4 4 4 4 2 2 2 2 2 2 4

Musical notation for the first system. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes. A sharp sign (#) is placed below the first note. The guitar TAB staff below has two lines: the top line (T) and the bottom line (B). The fret numbers are: 5 3 4 5 6 7 3 4 5 6 in the first measure, and 2 2 2 2 2 2 4 4 4 4 4 4 in the second measure.

Musical notation for the second system. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar TAB staff below has two lines: the top line (T) and the bottom line (B). The fret numbers are: 5 3 7 6 5 3 4 5 3 4 in the first measure, and 2 2 2 2 2 2 4 4 4 4 4 4 in the second measure.

Musical notation for the third system. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody consists of eighth and quarter notes. The guitar TAB staff below has two lines: the top line (T) and the bottom line (B). The fret numbers are: 5 3 6 9 8 7 9 6 5 4 in the first measure, and 2 2 2 2 2 2 4 4 4 4 4 4 in the second measure.

Musical notation for the fourth system. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The melody consists of eighth notes with triplet markings (3) above them. The guitar TAB staff below has two lines: the top line (T) and the bottom line (B). The fret numbers are: 5 3 5 5 4 3 3 2 1 in the first measure, and 1 5 4 3 3 2 in the second measure. The rest of the system contains zeros (0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0). The text "PM." is written below the first measure.

Musical notation for the fifth system. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/4 time signature. The melody consists of eighth notes with triplet markings (3) above them. The guitar TAB staff below has two lines: the top line (T) and the bottom line (B). The fret numbers are all zeros (0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0). The text "(PM.)" is written above the first measure.

Em C7 B7

TAB

Em Edim7

TAB

Em C7 B7

P.M.

TAB

Em C7 B7

TAB

D 2:32
 ♩ = 124
 E5

C#5 C5 B5

P.M. throughout

TAB

D5 D#5 E5

F#5

B5

T
A
B

0 0 5 6 7 7 7 7 7 7 9 9 9 9 0

0 0 3 4 5 5 0 0 5 5 5 0 0 7 7 7 7 0

G5 G#5 F5 E5

Eb5

D5

D#5

C5

B5

T
A
B

0 10 9 8 7 5 0 0 4 0 0 5 0 4 4 0 3 3 3 3 0

0 6 7 6 5 0 0 4 0 0 3 0 2 2 0 1 1 1 1 0

D5 D#5 E5

F#5

G5

G#5

A5

T
A
B

0 0 5 6 7 0 0 9 0 0 10 0 11 11 12 12 12

0 0 3 4 5 0 0 7 0 0 8 0 9 9 10 10 10

E 2:48

B5

Elec. Gtr. 1

E5

Elec. Gtr. 2

grad. slide Cont. in slashes

T
A
B

12 12 14 12 7 7 8 9 10 9 10 9 9 10 9 10 9 10 12

10 10 12 12 14 12 7 7 8 9 10 9 10 9 9 10 9 10 12

D5 Cont. rhy. simile

A5

T
A
B

10 7 8 10 8 7 8 7 10 9 9 7 10 9 7 8 9 10 9 10

9 10 10 9 9 7 10 9 7 8 9 10 9 10 9 10

F5

T
A
B

9 9 10 9 10 12 13 15 17 15 13 15 13 12 14 15 13 12 10 9 12 12 10 9

E5

D5

T
A
B

7 8 9 10 9 10 9 10 9 9 10 9 10 12 10 9 10 7 8 10 8 7

A5

T
A
B

0 7 10 9 9 7 10 9 7 8 9 10 9 10 9 10 9 9 10 9 10 12 13 15

F5

8va

T
A
B

17 12 15 17 15 12 19 12 15 19 15 12 20 15 18 20 18 15 22 15 18 22 18 15

E5

(8va)

T
A
B

24 19 22 24 22 19 24 19 22 21 22 19 24 19 22 24 22 19 24 19 22 21 22 19

F5
Elec. Gtr. 1

G5

A5 Elec. Gtr. 2 track

Elec. Gtr. 1 cont. in notation

loco

3 3 3 3 3 3 3 3 3

12 7 10 12 10 7 12 7 10 9 10 7 12 7 10 9 10 9 12 9 10 9 9 7 7 5

Elec. Gtr. 1

7 7 7 7 7 (7) 7 7

5 5 5 5 5 5 5 5

14 14 14 (14) 14 14 14 14

12 12 12 12 12 12 12 12

7 7 5 5

14 14 14 (14) 14 14 14 14

12 12 12 12 12 12 12 12

5 6 6

F 3:21
 Half time ♩ = 124
 E5

5 5 7 8 5 6 6 5 5 8 6 5 7 8 6 5 5 7 5 7 5 8 6

5 5 7 8 5 6 8 6 5 5 7 8 5 5 7 8 7 10 9 7 10 8

7 7 9 10 7 8 10 8 7 7 10 8 7 9 10 8 7 7 9 7 9 7 10 8

7 7 9 10 7 8 10 8 7 7 9 10 7 7 9 10 9 8 7

G 3:35

Em

w/slight P.M. throughout

5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0

5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0

Musical notation for the first system. The treble clef staff contains a melodic line with eighth notes. The guitar TAB staff below it shows the following fret numbers: 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 | 5 0 3 1 0 0 7 8 0 3 0 0 10 12 10 12

Musical notation for the second system. The treble clef staff contains a melodic line with eighth notes. The guitar TAB staff below it shows the following fret numbers: 5 0 3 1 0 0 5 7 0 3 0 0 1 3 1 0 | 0 5 7 0 3 0 0 10 12 0 13 12 0 0 8 7

Dm Am Dm Am

Musical notation for the third system. The treble clef staff contains a melodic line with eighth notes. The guitar TAB staff below it shows the following fret numbers: 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

Dm Am Dm Am

Musical notation for the fourth system. The treble clef staff contains a melodic line with eighth notes. The guitar TAB staff below it shows the following fret numbers: 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0

Dm Am Dm Am

Musical notation for the fifth system. The treble clef staff contains a melodic line with eighth notes. The guitar TAB staff below it shows the following fret numbers: 5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 5 0 3 2 0 0 5 7 5 7 5 7 5 7 5 0

Dm Am Dm Am

T
A
B

5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 5 0 3 2 0 0 5 7 5 7 3 2 0

Dm Am Dm Am

w/o P.M.

T
A
B

5 0 3 2 0 0 5 7 0 3 0 0 2 3 2 0 | 7 0 5 3 0 0 7 0 0 5 0 0 3 5 3 0

Dm Am Dm Am

T
A
B

0 0 7 5 0 0 8 10 0 7 0 0 5 7 5 0 | 10 0 8 7 0 0 10 12 0 8 0 0 7 8 7 0

T
A
B

12 0 10 0 0 0 12 14 0 12 10 0 | 0 14 15 0 14 12 0 0 | 15 17 0 15 14 0

T
A
B

0 17 19 0 17 15 | 0 19 20 0 19 17 | 0 20 22 0 20 19 0 22

G5 F5 E5

TAB 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 10 11 10 12 12 13 13 15 13 13 12 10

C5 F#5 G5 Ab5

TAB 14 12 13 11 16 14 15 13 11 15 13 11 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11

G5 F5 E5

TAB 10 11 10 12 12 13 13 15 13 13 12 10 12 10 13 11 10 12 9 10 12 9 11 9 12 10 9 10 8

TAB 10 12 9 11 13 10 12 12 9 10 12 9 10 9 12 10 9 10 8

TAB 15 13 11 12 14 12 14 12 12 13 15 13 11 11 0 12 9 10 12 9 10 9 12 10 9 10 8

T
A
B

10 12 9 11 13 10 12 12 9 10 12 9 10 9 12 10 9 10 0

T
A
B

15 13 11 12 14 12 14 12 12 13 15 13 11 11 0 14 16 18 16 17 18 19 14 15 16 17

T
A
B

14 16 18 16 17 18 19 14 15 16 17 14 15 17 18 14 15

T
A
B

0 14 16 18 16 17 18 19 14 15 16 17 14 16 18 16 17 18 19

N.C.

T
A
B

14 15 16 17 14 15 17 18 14 15 0 14 16 18 16 17 18 19 14 15 16 17

T
A
B 0 14 16 18 16 17 18 19 14 15 16 17 13 14 15 16 0 14 16 18 16 17 18 19 14 15 16 17

T
A
B 0 14 16 18 16 17 18 19 14 15 16 17 14 16 17 18 0 14 16 18 16 17 18 19 14 15 16 17

T
A
B 0 14 16 18 16 17 14 15 16 17 0 14 16 18 16 17 18 19 14 15 16 17

T
A
B 0 14 16 18 16 17 14 15 16 17 13 14 15 16 19 16 18 16 0 19 16 18 16 0

T
A
B 19 16 18 16 0 15 16 18 14 16 17 0 2 4 6 4 5 6 7 2 3 4 5

P.M.

Musical notation system 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The piece begins with a 3/4 time signature change. The melody consists of eighth notes with a sharp sign on the second string. A dashed line below the staff is labeled (P.M.).

TAB system 1: Shows fret numbers for the first two measures. Measure 1: 0 2 4 6 4 5 6 7 2 3 4 5 1 2 3 4. Measure 2: 0 2 4 6 4 5 6 7 2 3 4 5.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The piece begins with a 3/4 time signature change. The melody consists of eighth notes with a sharp sign on the second string. A dashed line below the staff is labeled (P.M.).

TAB system 2: Shows fret numbers for the first two measures. Measure 1: 0 2 4 6 4 5 6 7 2 3 4 5 2 4 5 6. Measure 2: 0 2 4 6 4 5 6 7 2 3 4 5.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 8/8 time signature. The piece begins with a 3/4 time signature change. The melody consists of eighth notes with a sharp sign on the second string. A dashed line below the staff is labeled (P.M.).

TAB system 3: Shows fret numbers for the first two measures. Measure 1: 0 2 4 6 4 5 2 3 4 5. Measure 2: 0 2 4 6 4 5 6 7 2 3 4 5.

E

Musical notation system 4: Treble clef, key signature of one sharp (F#), 6/8 time signature. The piece begins with a 5/16 time signature change. The melody consists of eighth notes with a sharp sign on the second string. A dashed line below the staff is labeled (P.M.).

TAB system 4: Shows fret numbers for the first three measures. Measure 1: 0 2 4 6 4 5 2 3 4 5 1 2 3 4. Measure 2: 7 4 6 4 0. Measure 3: 7 4 6 4 0.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 6/8 time signature. The piece begins with a 5/16 time signature change. The melody consists of eighth notes with a sharp sign on the second string.

TAB system 5: Shows fret numbers for the first four measures. Measure 1: 3 4 6 2 4 5. Measure 2: 7 4 6 4 0. Measure 3: 7 4 6 4 0. Measure 4: 3 4 6 2 4.

C

TAB: 5 2 4 2 3 | 5 2 4 2 4 2 3 | 5 2 4 2 3 | 2 4 5 2 3 5

Fm

TAB: 6 3 5 6 3 | 6 3 5 6 3 | 6 3 5 6 3 | 5 6 5 3 6 4 3

B **C#**

TAB: 2 4 2 3 6 4 2 4 2 3 4 3 6 4 2 4 | 4 6 4 4 3 6

A

TAB: 4 6 4 4 6 4 3 6 4 2 4 6 | 5 7 5 6 9 7 5 7 5 9 7 6 9 7 5

F# **E5** **B5**

TAB: 2 4 2 3 6 4 2 4 2 | 6 4 3 6 4 2 | 0 0 0 0 | 4 4 4 4 4 4 2 2 2

G#m/C# A/C# C#m B/C#

a taste of one's wealth. Did Vic-tor-i-a wound his soul? Did

TAB: T 6 5 4 6 4 6 7 4 4 6 6 4 5 4 6 4 6 5 4 6 4

A 6 4 6 6 5 4 6 4 6 6 4 6 6 4 6 6 4 6

B 4 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6

G#m/C# A/C# C#m B

she bid him fare - well? (One last time.) We'll lay down a.

Chorus:
Elec. Gtr. 1 tacet

Elec. Gtr. 2
mf w/chorus effect
hold throughout

TAB: T 6 5 4 6 4 6 5 4 5 4 6 4 6 0 0 0 0 0 0 0 0

A 6 4 6 6 5 4 6 4 6 6 4 5 4 6 4 6 0 0 0 0 0 0

B 4 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 2 4 4 0 0 0

G#m A C#m B

to - day. (One last time.) Un-til we fade.

TAB: T 4 4 0

A 4 4 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 4 6 6 0 2 4 4 0 0 0 0 2 4 4 0 0 0 0 0 0 0 0

G#m A Elec. Gtr. 2 tacet C#m B G#m A

a - way. (One last time.) We'll lay down to - day. (One last

Elec. Gtr. 3

f w/dist.

T A B

4 4 0 0 0 2 0 0 6 6 4 2 4 6 4 2 4 5 6 4

C#m B/D# G#m A Interlude: F#11

time.) We slow-ly fade a - way. (Fade a way.)

w/trem. bar hold

T A B

6 6 4 6 7 6 7 9 6 6 4 2 4 5 4 0 4 4 2 0 0 3

T A B

0 0 3 4 2 4 4 3 4 2 0 0 3 4 2

Guitar Solo:
Dbl. time ♩ = 108
F#11

Elec. Gtr. 4

f 1/2 3 1 1/2 hold bend-

T A B

17 (17) 15 (15) 11 11 16 15 14 17 (17) 15 (15) 17 16 15 (15) 16

**tr tr tr tr*

T
A
B

*Hold bend while trilling w/right hand index finger.

T
A
B

Bridge:
Asus2

Here I am in-side his...

Elec. Gtr. 2
hold throughout

T
A
B

Bsus

Asus2

F#11

home. It holds the man-y clues_ to my sus - pi - cions.

T
A
B

Asus2

Bsus

And as I'm stand - ing here right now, I'm

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "And as I'm stand - ing here right now, I'm". Below the vocal line is a piano accompaniment in treble clef. At the bottom is a guitar tablature with three staves labeled T, A, and B. The tablature shows fingerings for the first two measures: T (2, 2, 0, 2), A (2, 2), and B (0, 2). The second measure has a 4-measure rest in the T staff, with 4, 4, 0, 4 in the A staff and 2 in the B staff.

Csus2

D

Dsus

D Asus2

fin - 'ly shown what I have al - ways known. Co - in - ci - dence I can't be -

The second system of music continues the vocal line with lyrics "fin - 'ly shown what I have al - ways known. Co - in - ci - dence I can't be -". The piano accompaniment and guitar tablature follow. The guitar tablature shows a 3-measure rest in the T staff, with 5, 5, 3 in the A staff and 3 in the B staff. This is followed by a measure with an x in the T staff, 2, 2, 0 in the A staff, and 0 in the B staff. The next measure has 3, 3 in the T staff, 2, 2, 0 in the A staff, and 0 in the B staff. The final measure has 2, 2, 0 in the T staff, 2, 2, 0 in the A staff, and 2 in the B staff.

Bsus

F#m

E

D

lieve as my child-hood dreams slow - ly come true.

The third system of music features a vocal line with lyrics "lieve as my child-hood dreams slow - ly come true.". The piano accompaniment and guitar tablature follow. The guitar tablature shows a 4-measure rest in the T staff, with 4, 4, 4, 0 in the A staff and 2 in the B staff. This is followed by a measure with 11, 11, 9 in the T staff, 11, 9, 7 in the A staff, and 9 in the B staff. The next measure has 9, 9, 7 in the T staff, 9, 7 in the A staff, and 7 in the B staff. The final measure has 7, 7, 5 in the T staff, 7, 5 in the A staff, and 5 in the B staff.

Half-time ♩ = 54

E

G

Are these her — mem - o -

Elec. Gtr. 4

TAB 9 10 9 10 9 11 9 12 14 15 14 15

Elec. Gtr. 2

TAB 2 2 0 3 3 3 3 0 0 0 0 0 0

A

Bm

a - wak-ened through_ my eyes?_ This house_ has

grad. release 1/2

TAB 14 15 14 15 (15) 15 14 12 14 11 14 14 15

TAB 2 2 0 5 5 5 5 5 5 4 4 4 4 4 4 2 1 0

G#m7(b5) **F** **G/F**

brought back_ to life. An o-pen door,

TAB 14 15 15 15 15 15 13 12 | 13 12 13 13 12 13 15

TAB 4 4 6 6 6 4 3 2 | 1 1 0 3 1 1

hold ----- 4

Dbl. time ♩ = 108

A^b **B^b/A^b** **C^m**

I walk on through in - to his bed - room. Feel - ing as

TAB 15 15 16 18 16 15 | 16 15 17 17

TAB 4 4 4 4 4 4 4 4

E \flat /B \flat **Fm** **A \flat /E \flat**

cold as out - side, the walls dis - ap - pear to some wom - an who's scream - ing. A

TAB 16 15 16 15 16 15
17 17 17 17

TAB 1 10 10 8 6

All gtrs. tacet
Piano

Dm7(\flat 5) **D \flat rit.** **Cm**

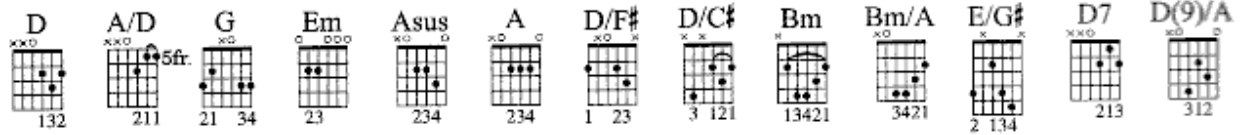
man pleads for - give - ness, his words I can - not hear.

TAB 16 15 16 15 18 16 13

TAB 5 4 5 5 3

SCENE EIGHT: THE SPIRIT CARRIES ON

Music by DREAM THEATER
Lyrics by JOHN PETRUCCI



Slowly $\text{♩} = 40$

Verse 1:

D D/F# G D

Where did we come from? Why are we here? Where do we go when we die?_

Piano

mp

(with pedal)

Bm Bm/A E/G# A

What lies be-yond_ and what lay be-fore?_ Is an-y-thing certain in life?_ They say,

D D/F# G D

"Life is too short," "Thehere and the now,"_ and "You're on - ly giv - en one shot." But

Bm Bm/A E/G \sharp E Asus A

could there be more, _ Have I lived be - fore, _ or could this be all what we've got?

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "could there be more, _ Have I lived be - fore, _ or could this be all what we've got?". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The chords are Bm, Bm/A, E/G#, E, Asus, and A.

G A D D/C \sharp Bm

If I _ die to-mor-row, I'd be al - right, be-cause I be-lieve _ that af - ter we're

mf

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics: "If I _ die to-mor-row, I'd be al - right, be-cause I be-lieve _ that af - ter we're". The piano accompaniment continues with chords G, A, D, D/C#, and Bm. There are fingerings '2' indicated above some notes in the piano part. A dynamic marking of *mf* is present at the start of the piano part.

G Em D A/D

Acous. Gtr. *mf*

gone, the spir - it car - ries on.

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics: "gone, the spir - it car - ries on.". The piano accompaniment continues with chords G, Em, D, and A/D. An acoustic guitar part is shown above the piano part with a dynamic marking of *mf*.

G/D Em D A/D G Asus A

Cont. rhy. simile

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line with lyrics: "gone, the spir - it car - ries on.". The piano accompaniment continues with chords G/D, Em, D, A/D, G, Asus, and A. A dynamic marking of *Cont. rhy. simile* is present at the start of the piano part.

Verse 2:

D D/F# G D D/C#

Acous. Gtr. cont rhy. simile

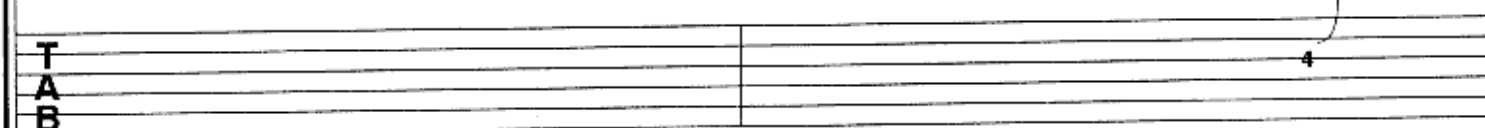


used to be fright-ened of dy-ing, I used to think death was the end... But

Elec. Gtr. 1



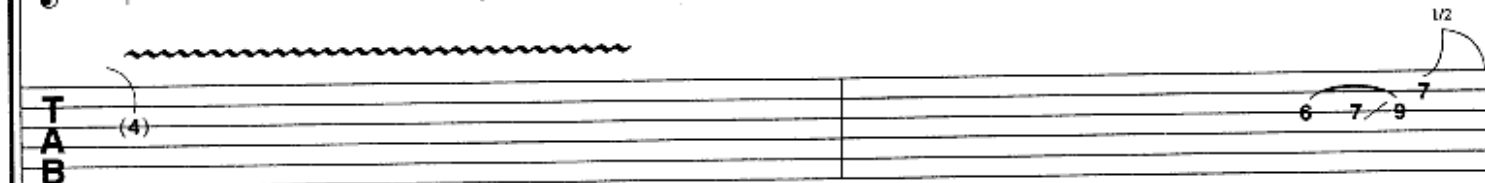
mf



Bm Bm/A E/G# A



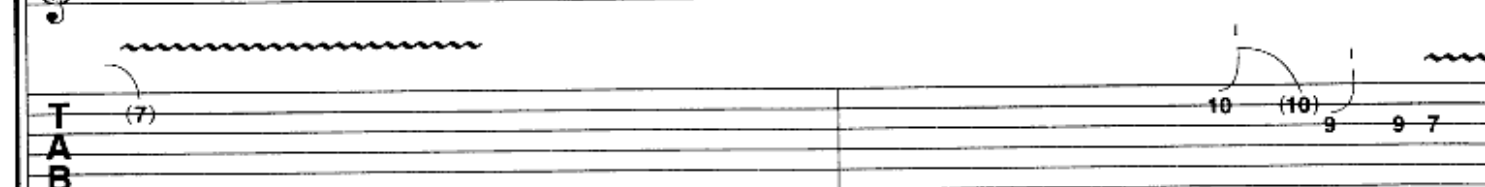
that was be-fore, I'm not scared an-y-more, I know that my soul will tran-scend. I



D D/F# G D D/C#



may nev-er find all the an-sw-ers, I may nev-er un-der-stand why. I



Bm Bm/A E/G# Asus A

may nev - er prove what I know to be true, - but I know that I still have to try. -

TAB: 7 9 6 (6) 7 7 0 11 9 7

G A D D/C# Bm

Elect. Gtr. 1 tacet

If I die to - mor - row, I'd be all right be - cause I be - lieve that af - ter we're

Elect. Gtr. 1
mf

Elect. Gtr. 2 hold throughout
(Played through Leslie spkr. cabinet)

TAB: 3 0 0 0 0 3 2 2 2 2 3 2 0 3 2 3 4 4 3 4 4

G A D D7

Acous. Gtr.

gone, the spir - it car - ries on.

TAB: 0 0 0 0 0 2 2 2 2 0 2 3 2 3 2 0 2 1 2 1 2

Bridge:

Acous. Gtr. tacet

Em E♭ E♭/G D(9)/A E/G# E

Musical staff with lyrics: "Move on, be brave, don't weep at my grave be - cause I am no long - er here." "But

Elec. Gtr. 2

Musical staff for Electric Guitar 2 with fret numbers (4) and (6) indicated.

TAB for Elec. Gtr. 2: T 5 4 5 3 5 4 5 3 4 3 | 4 2 3 0 3 2 6 4 5 6 4 5

Elec. Gtr. 3

Musical staff for Electric Guitar 3 with dynamics *f* and *w/dist.* and wavy lines indicating distortion.

TAB for Elec. Gtr. 3: T 9 8 7 | 8 6 | 3 0 | 2 5 4 0

Guitar Solo:

Elec. Gtr. 2 tacet

Bm

G Em

Musical staff with lyrics: please nev - er let your mem - 'ry of me dis - ap - pear."

Elec. Gtr. 4 *15ma

Musical staff for Electric Guitar 4 with dynamics *f*, *A.H.*, and a triplet of 3 notes.

TAB for Elec. Gtr. 4: T 0 0 0 0 0 0 0 0 | 5 (5)10 5 (5)3 4 9 7 9 9 7

Elec. Gtr. 3

Musical staff for Electric Guitar 3 with a wavy line and the instruction *P.M.*

TAB for Elec. Gtr. 3: T 3 3 3 | 4 4 4 | 7 5 4 | 2 2 2

B \flat

D/A

Musical notation for the first system. The treble clef staff shows a melodic line with triplets and bends. The guitar TAB staff shows fret numbers: 10, 10, 10, 10, 10, 10, 8, 9, (9), 7, 8, 10, 8, 8, 7, 7, (7), 7, 7, 9, 9, 7, 9, 7. Techniques include triplets (3) and bends (1/2).

Musical notation for the second system. The treble clef staff shows chords and melodic fragments. The guitar TAB staff shows fret numbers: 3, 3, 1, 3, 3, 1, 0, 2, 0, 2, 0. Techniques include triplets (3) and bends (wavy lines).

E/G \sharp

G

A

Musical notation for the third system. The treble clef staff shows a melodic line with triplets and bends. The guitar TAB staff shows fret numbers: 9, 7, 9, 9, 7, 9, 9, 9, 9, 10, 7, 10, 7, 10, 9, 7, 9, 9, 10, 10, 7, 9, 10, 9, 10, 10, 10, 12, 9, 11. Techniques include triplets (3) and bends (1/4, 1/2).

Musical notation for the fourth system. The treble clef staff shows chords and melodic fragments. The guitar TAB staff shows fret numbers: 5, 4, 5, 4, 0, 3, 0, 3, 0, 2, 2, 0, 3. Techniques include triplets (3) and bends (wavy lines). A 'hold' instruction is present.

Bm

B \flat

8va

Musical notation for the first system. The treble clef staff shows a melodic line with various techniques including triplets (3), bends (marked with a wavy line), and slurs. The guitar TAB staff below it provides fret numbers for each string (T, A, B) and includes techniques like triplets and bends. The key signature is one sharp (F#).

P.M.

Musical notation for the second system. The treble clef staff shows chords and melodic fragments. The guitar TAB staff below it provides fret numbers for each string (T, A, B). The key signature is one sharp (F#).

D/A

D/F#

D

loco

Musical notation for the third system. The treble clef staff shows a melodic line with triplets (3), sextuplets (6), and bends (marked with a wavy line). The guitar TAB staff below it provides fret numbers for each string (T, A, B) and includes techniques like triplets and bends. The key signature is one sharp (F#).

Musical notation for the fourth system. The treble clef staff shows chords and melodic fragments. The guitar TAB staff below it provides fret numbers for each string (T, A, B). The key signature is one sharp (F#).

Elec. Gtr. 4 tacet

Bm

Bm/A

E/G#

A

ques-tion-ing mind_ has helped me to find_ the mean-ing in my life a-gain. Vic-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ques-tion-ing mind_ has helped me to find_ the mean-ing in my life a-gain. Vic-". Below the vocal line is a guitar accompaniment in treble clef, and at the bottom is a TAB section with three staves (T, A, B) showing fret numbers and string indicators.

D

D/F#

G

D

D/C#

to - ri-a's real, I fi - nal-ly feel at peace with the girl_ in my dreams And

The second system of music continues the vocal line with the lyrics "to - ri-a's real, I fi - nal-ly feel at peace with the girl_ in my dreams And". The guitar accompaniment and TAB are also present, showing changes in chord voicings.

Bm

Bm/A

E/G#

Asus

A

now that I'm here, it's per-fect-ly clear._ I found out what all_ of this means.

The third system of music concludes the vocal line with the lyrics "now that I'm here, it's per-fect-ly clear._ I found out what all_ of this means." The guitar accompaniment and TAB are also present, showing the final chord voicings.

G Asus A D D/C₄ Bm A

If I die to-mor-row, I'd be all right be-cause I be-lieve that af-ter we're

TAB: 3 3 0 0 3 2 3 3 3 2 3 5 3 3 2 4 x 4 2 x

Outro:
 Elec. Gtr. 3 tacet
 Acous. Gtr. cont rhy. simile

G Em D A/D

gone, the spir - it car - ries on.

TAB: 3 3 0 0 3 2 0 9 (9) 10 7 9 (9) 10 7

G Em D A/D

TAB: 10 6 7 8 7 8 10 9 9 (9) 10 7 9 (9) 10 7

G Asus A D A/D

TAB: 10 10 (10) 8 10 10 7 9 9 (9) 10 7 9 (9) 10 7

G Em D A/D

This system contains a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part features a melodic line with slurs and a triplet of eighth notes. Below the guitar staff is a bass staff with a bass clef, containing a guitar tab with fret numbers: 10, 8, 7, 8, 7, 8, 10, 9, 9, (9), 10, 7, 9, (9), 10, 7. The guitar staff is marked with wavy lines indicating vibrato or tremolo effects.

G Asus A D5 A D D(9)

All gtrs. tacet

This system contains a guitar staff with a treble clef and a key signature of one sharp (F#). The guitar part is mostly silent, with a few notes in the final measure. Below the guitar staff is a bass staff with a bass clef, containing a guitar tab with fret numbers: 10, 10, (10)8, 10, 8, 7, 7, 7. The guitar staff has wavy lines indicating vibrato or tremolo effects.

Piano

mp

This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble clef and a bass clef, both in a key signature of one sharp (F#). The piano part begins with a *mp* (mezzo-piano) dynamic and features a melodic line with slurs and a triplet of eighth notes. The bass line is simpler, with some slurs.

G Em A7sus D

rit. e dim.

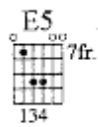
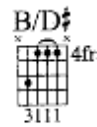
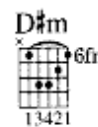
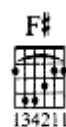
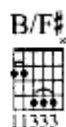
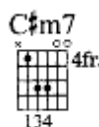
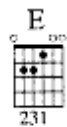
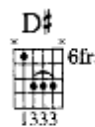
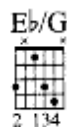
p

This system shows the piano accompaniment for the third system. It consists of a grand staff with a treble clef and a bass clef, both in a key signature of one sharp (F#). The piano part begins with a *rit. e dim.* (ritardando and decrescendo) instruction. The treble clef part has a sustained chord in the first measure, followed by a melodic line. The bass clef part has a simple bass line. The system ends with a *p* (piano) dynamic marking.

SCENE NINE: FINALLY FREE

Music by DREAM THEATER

Lyrics by MIKE PORTNOY



Moderately slow ♩ = 80

Intro:

w/monologic

D

*Acous. Gtr.

& Elec. Gtr. 1

D/F♯

mf hold throughout
fingerstyle

*Two gtrs. arr. for one.

G D D/C♯ Bm

Bm/A E7/G♯ A

w/Synth. Strings
D D/F♯ G

Em A/C# A

TAB: 0 2 2 0 0 0 2 | 4 2 2 2 2 2 | 0 2 2 2 3 0 3 2 0

F# Bm G#m7 C#7 Gdim7 Edim7 D#7

TAB: 3 4 4 2 2 3 | 3 4 4 4 4 3 4 | 2 3 2 2 3 1 3 2 3

rit.

G#m(9)

a tempo

TAB: 3 0 3 4 3 0 3 | 3 0 3 4 3 0 3 | 3 0 3 4 3 0 3

w/Synth. Strings Acous. Gtr. tacet

G#m C#m6/A# G#m E C#m G#m

TAB: 3 0 3 4 3 0 3 | | | | |

C#m6/A# G#m G#m/F# E B/D# C#m

Piano G#m/D# E G#m/D# E

TAB: | | | | |

Verse 1:

G#m/D# E G#m/D# E G#m Piano C#m

Fri-day eve-ning, the blood_ still on_ my hands_ To

G#m E C#m

think that she_ would leave_ me now_ for that un-grate-ful man_

G#m C#m

Sole sur-vi-vor, no wit-ness to_ the crime_ I

G#m G#m/F# E

must act fast to cov-er up_ I think that there's_ still time_

C#m B F# C#m

He'd_ seem hope-less_ and lost with this_ note. They'll_ buy in-to_ the

Acous. Gtr. & Elec. Gtr. 1

mf

mf

T
A
B

Chorus:

G#m Rhy. Fig. 1

Acous. Gtr.

B6 F#m/A# F#

words that_ I wrote_ "This feel-ing

Elec. Gtr. 1

Acous. gtr. cont. in slashes

T
A
B

T
A
B

Elec. Gtr. 1 tacet

E \flat /G

D \sharp

E5

C \sharp m7

B/D \sharp

open F \sharp

in - side_ me, fi - n'ly found my love; I've fi - n'ly broke_ free.

G \sharp m

E \flat /G

D \sharp

E5

C \sharp m7

No long - er torn in two, I'd take my own life be -

B/D \sharp

D \sharp m

end Rhy. Fig. 1

G \sharp m

Acous. Gtr. tacet

G \sharp m/D \sharp

E G \sharp m/D \sharp

E

Piano

fore los - ing you."

Verse 2:

G \sharp m

E G \sharp m

D \sharp

Feel - ing good_ this Fri - day af - ter - noon, _

Elec. Gtr. 2

mf

w/dist.

T
A
B

6 8 8 8 4 5 6 6 6 6 6 6 6 4 6 6

E

C \sharp m7

B/F \sharp

F \sharp

I ran in - to Ju - li - an, said we'd_ get to - geth - er soon. _

hold - - - - - 4

hold - - - - - 4

T
A
B

9 9 9 9 11 9 11 6 4 4 6 4 6 2 4 4

G7m

D#

He's al-ways had my heart, he needs to know I'll

mf
w/dist.

TAB: 6 8 8 x 8 | 4 5 6 6 6 6 | 8 8 8 4 6 6

Chorus:
w/Rhy. Fig. 1 (Acous. Gtr.)
Elec. Gtr. 2 tacet

E

C#m7

B/D#

D#m

G7m

break free of the mir - a - cle; it's time for him to go. This feel - ing

mf
mf

hold -----

Elec. Gtr. 3
Elec. Gtr. 4

TAB: 9 9 9 9 9 11 9 11 | 6 4 6 4 6 6 8 8 | 12 8 12 9 6 9

Eb/G

D#

E5

C#m

B/D#

F#

in - side me, fi - n'ly found my love, I've fi - n'ly broke free.

TAB: 11 8 11 9 6 8 6 9 7 8 4 6 9 11 | 8 6 4 6 6 6 4 6 4 6 6 8 | 8 6 4 6 2 4 6 8

G#m E#G D# E5 C#m7

No lon - ger torn in two, he'd kill his broth - er if

TAB: 11 8 6 | 11 8 6 | 9 4 8 6 | 9 7 4 8 4 6 | 9 11 6 8

Bridge 1:
Acous. Gtr. tacet

B/D# D#m B/F# E

he on - ly knew (Ah... Their love re - newed, they'd ren - dez -

Elec. Gtr. 3

TAB: 7 6 4 3 8 | 11 11 12 11 12 11 | 13 9 11 11

Elec. Gtr. 5

mf

TAB: 8 8 6

Elec. Gtr. 4

TAB: 9 7

B(9)/D# B/D#

G#m

B/F#

- vous, in a path-way out of view.
(Ah. _____)

They thought no one
(Ah. _____)

TAB

11	8 11	4 4 4 6 4	4 5 7	11	12 11 12 14	11 12 14
----	------	-----------	-------	----	-------------	----------

TAB

6(8) 6 4	4 3 1	8
----------	-------	---

TAB

6	4	2
---	---	---

Interlude:
w/misc. sounds & screams

E B(9)/D# B/D# D#m D#F# G#m F#m

knew, then came a shot out of the night.

(Ah.)

8va

Elec. Gtr. 3

TAB

16 16 18 19 19 (19) 19 10 16 (16) 16

Elec. Gtr. 5

TAB

8 6 6 (8) 6 4 3 3 1

Elec. Gtr. 4

TAB

7 6 8 6 3 6 4 4 2

C#m
Elec. Gtr. 5

A

G#m

F#m

C#m

Musical notation for Elec. Gtr. 5, measures 1-4. The staff shows a melodic line with notes and slurs. The TAB below shows fret numbers: 4 7 6 4 7 6 2 7 6 2 7 6 4 7 6 4 7 6.

Elec. Gtr. 4

Musical notation for Elec. Gtr. 4, measures 1-4. The staff shows chords. The TAB below shows fret numbers: 6 6 4 4, 2 2 0, 6 4, 4 2, 6 6 4 4.

A

G#m

F#m

C#m

Elec. Gtr. 3

Musical notation for Elec. Gtr. 3, measures 1-4. The staff shows a melodic line with notes and slurs. The TAB below shows fret numbers: 6 9 8 6 9 8 4 9 8 4 9 8 6 9 8 6 9 8.

Elec. Gtr. 5

Musical notation for Elec. Gtr. 5, measures 1-4. The staff shows a melodic line with notes and slurs. The TAB below shows fret numbers: 0 7 6 0 7 6 4 7 6 4 7 6 2 7 6 2 7 6 4 7 6 4 7 6.

Elec. Gtr. 4

Musical notation for Elec. Gtr. 4, measures 1-4. The staff shows chords. The TAB below shows fret numbers: 2 2 0, 6 4, 4 2, 6 6 4 4.

A G#m F#m C#m

T
A
B

T
A
B

Elec. Gtr. 6

mf

T
A
B

T
A
B

Bridge 2:

Half time ♩ = 40

Elec. Gtrs. 3, 5, & 6 tacet

A

B

C#m

B

G#m

A

C#m

B

(One last time.____) We'll lay down__ to-day.____ (One last time.____) Un-til we fade..

TAB 7 9 8 7 9 8 9 6

TAB 0 / 7 6 4 6 6 7 4

TAB 7 6 4 7 4 4 6 7

TAB 2 2 0 4 4 2 6 4 4 2 4 2 2 0 6 4 6 4 4 2

G#m A C#m B G#m A C#m B

a - way. (One last time.) We'll lay down to - day. (One last time.) We

Elec. Gtr. 4

TAB

4	2	6	4	2	6	4
	2	6	4	0	6	4
	0	4	2		4	2

Guitar Solo:
Dbl. time ♩ = 80
C#m B

A G#m B

fade a - way.

Elec. Gtr. 7

f

TAB

4	4 5 7	4 6 7	4 6 7	4 6 8	5	7	(7)	(7)	4	4	(4)	6
---	-------	-------	-------	-------	---	---	-----	-----	---	---	-----	---

TAB

2	6	4
2	6	4
0	4	2

G#m A C#m 8va

TAB

4	6 (6)	8	6	16	16 17 19	17	19	16
				16	16 18	16 18	16 18	
				16	16 17			

TAB

4	2	6
	2	6
	0	4

B (8va) A B

19 19 19 16 19 19 19 19 (19) 17 21 21 23

4 4 4 2 2 2 4 4 4 2

2 0 0

Bridge 3:

A/C# B/D# E A/E

As their bod-ies lie still

(8va)

1/2 1/2 1 1

23 23 (23)21 24 24 (24) 24 24

7 7 9 9 0 0 0 12 12 12 0 0 0 2 4 5 7

C#m C+ C#m7 C#m6 E/B F#A# A

and the end-ing draws near, spir-its rise through the air,

9 0 7 6 5 4 / 7 6 5 2 4 5 7

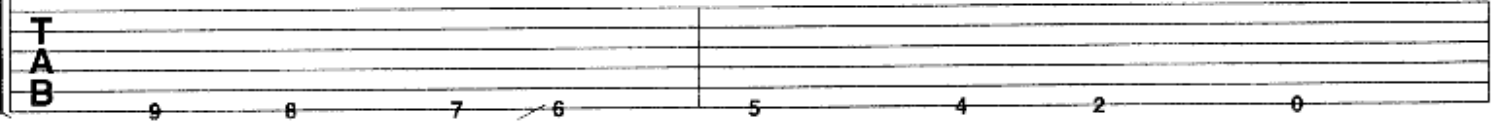
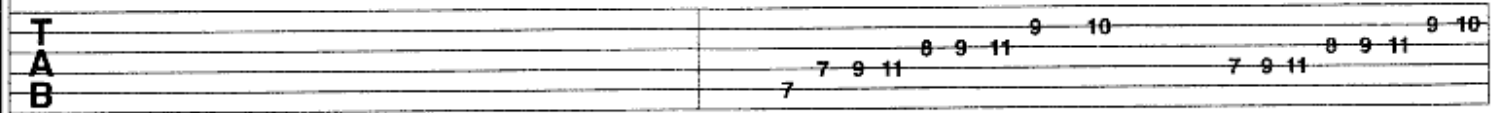
C#m C+ C#m7 C#m6 A G#m F#m A/E



all their fears dis-ap-pear, it all be-comes clear. A blind-ing light comes in - to



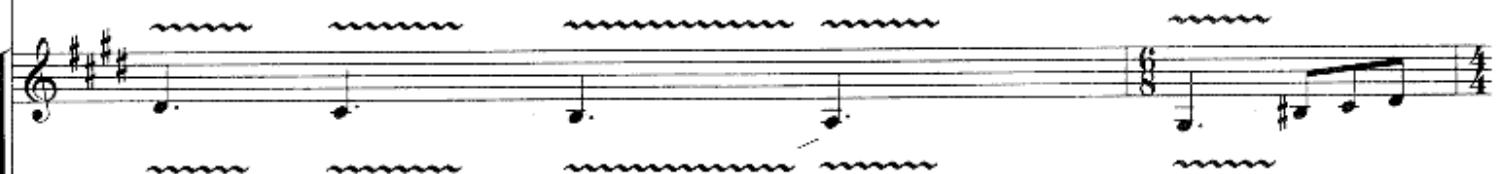
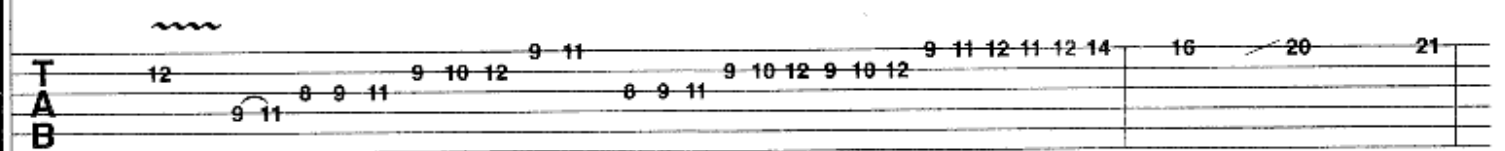
P.M. --+



B/D# C#m B A G# G#/B#



view, an old soul ex - changed for a new. A fa -



C#m E/B A#m7(b5) A

mil - iar voice comes shin - ing through.

TAB: 21 16 16 12 12 14 14 13 13 14 14 11 11 11 11 12 13 12

TAB: 6 6 4 2 1 2 0

Chorus:

w/Rhy. Fig. 1 (Acous. Gtr.) 2 times

Elec. Gtrs. 4 & 7 tacet

G#m E/bG D# E C#m7 B/D# F#

This feel - ing in - side me, fi - n'ly found my life, I'm fi - nal - ly free.

G#m E/bG D# E5 C#m7

No lon - ger torn in two, I learned a - bout my life by

Band enters

B/D# D#m G#m D#/F# D#

liv - ing through you. This feel - ing in - side me,

Elec. Gtr. 4 P.M. ---- 4

TAB: 6 6 4 3 8 6 4 6

E C#m7 B/F# F# G#m

fi - n'ly found my life, I'm fi - nal - ly free. No lon - ger

T
A
B

9	6	4	3	6
9	6	4	4	6
7	6	4	4	4
		0	2	4

D#/F# D# E C#m7 B/D# D#m

tom in two, liv - ing my own life by learn - ing from you.

T
A
B

9	6	4	8	8
9	6	4	4	8
7	6	4	6	6
3	8	6	4	6

Acous. Gtr. E C#m7 B/F# F#

We'll meet a - gain, my friend,

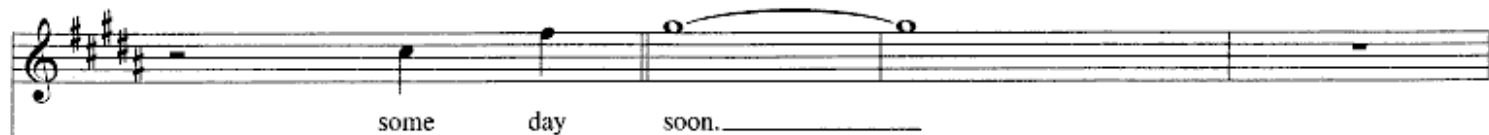
hold ----- 1

T
A
B

9	0	4	3	3
9	0	4	4	4
7	7	6	4	4
	4	6	0	4
			2	2

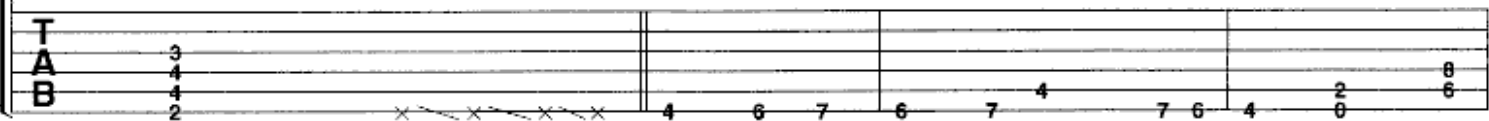
Outro:
Acous. Gtr. tacet


G♯m
C♯m6/A♯
G♯m
E



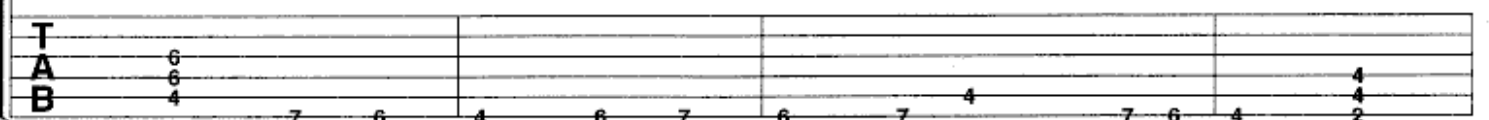
Elec. Gtr. 4
Riff A





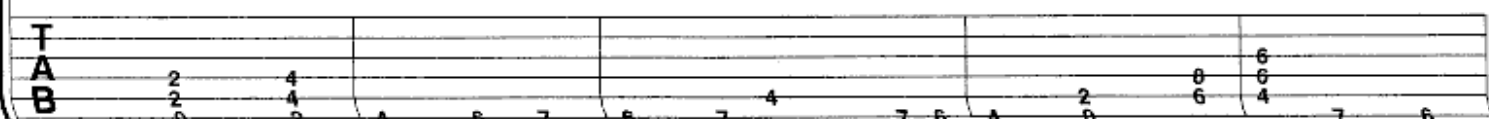
C♯m
B/F♯ C♯m6/A♯ G♯m
C♯m6/A♯
G♯m
F♯





E
F♯
G♯m
C♯m6/A♯
G♯m
E
G♯m
B/F♯ C♯m6/A♯





G♯m
C♯m6/A♯
D♯/F*
G♯m
E
C♯m
D♯
end Riff A





w/ Riff A (Elec. Gtr. 4)

G#m
Elec. Gtr. 3
Riff B

C#m6/A#

G#m

E

C#m

B/F#

C#m6/A#

6 8 9 8 9 6 9 8 6 7 6 9 8

G#m

C#m6/A#

G#m

F#

E

F#

6 8 9 8 9 6 9 8 6 4 2 4

G#m

C#m6/A#

G#m

E

C#m

B/F#

C#m6/A#

6 8 9 8 9 6 9 8 6 7 6 9 8

G#m

C#m6/A#

D#F#

G#m

E

C#m

D#

end Riff B

6 8 9 8 6 5 6 8 6 7 6 8 6 8

w/ Riffs A (Elec. Gtr. 4) & B (Elec. Gtr. 3)

G#m

C#m6/A#

G#m

E

C#m

B/F#

C#m6/A#

G#m

Elec. Gtr. 5

4 6 4 6 4 5 4 6 4 6 7 5 4 6 4 6 4

Begin fade

C#m6/A# G#m F#m E F# G#m C#m6/A#

T
A
B

6 4 5 4 6 4 3 1 3 4 6 4 6 4 5 4 6

G#m E C#m B/F# C#m6/A# G#m C#m6/A# D#m/F# G#m E

T
A
B

4 6 7 5 4 6 4 6 4 6 4 3 4 6 4 6 7

C#m D# G#m C#m6/A# G#m

Elec. Gtr. 5

All gtrs. tacet
Misc. noise
N.C.

2 min. 10 sec.

T
A
B

5 8 16 18 16 18 16 17 16 18 16

Elec. Gtr. 3

T
A
B

6 8 9 8 9 6 9 8 6

Elec. Gtr. 4

T
A
B

4 6 7 6 7 4 7 6 4